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DOCTOR WHO MAGAZINE™

NEW SERIES PREVIEW

REVEALED AT LAST! The Secret Diary of the Master!

BEST ENEMIES!

Head writer **STEVEN MOFFAT** explains why the Doctor and the Master will always hate to love each other...

The new series begins: Saturday 19 September, BBC One
Turn to page 14 for our exclusive preview!

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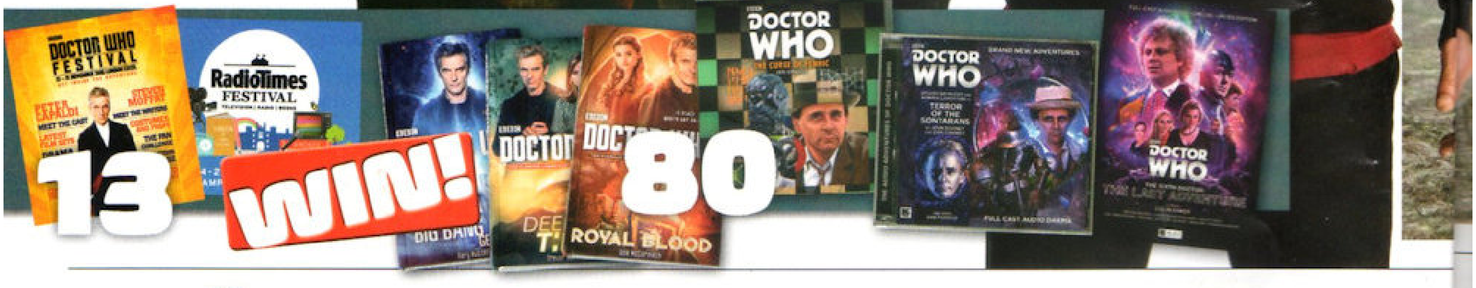

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EDITORIAL ASSISTANT MARK WRIGHT

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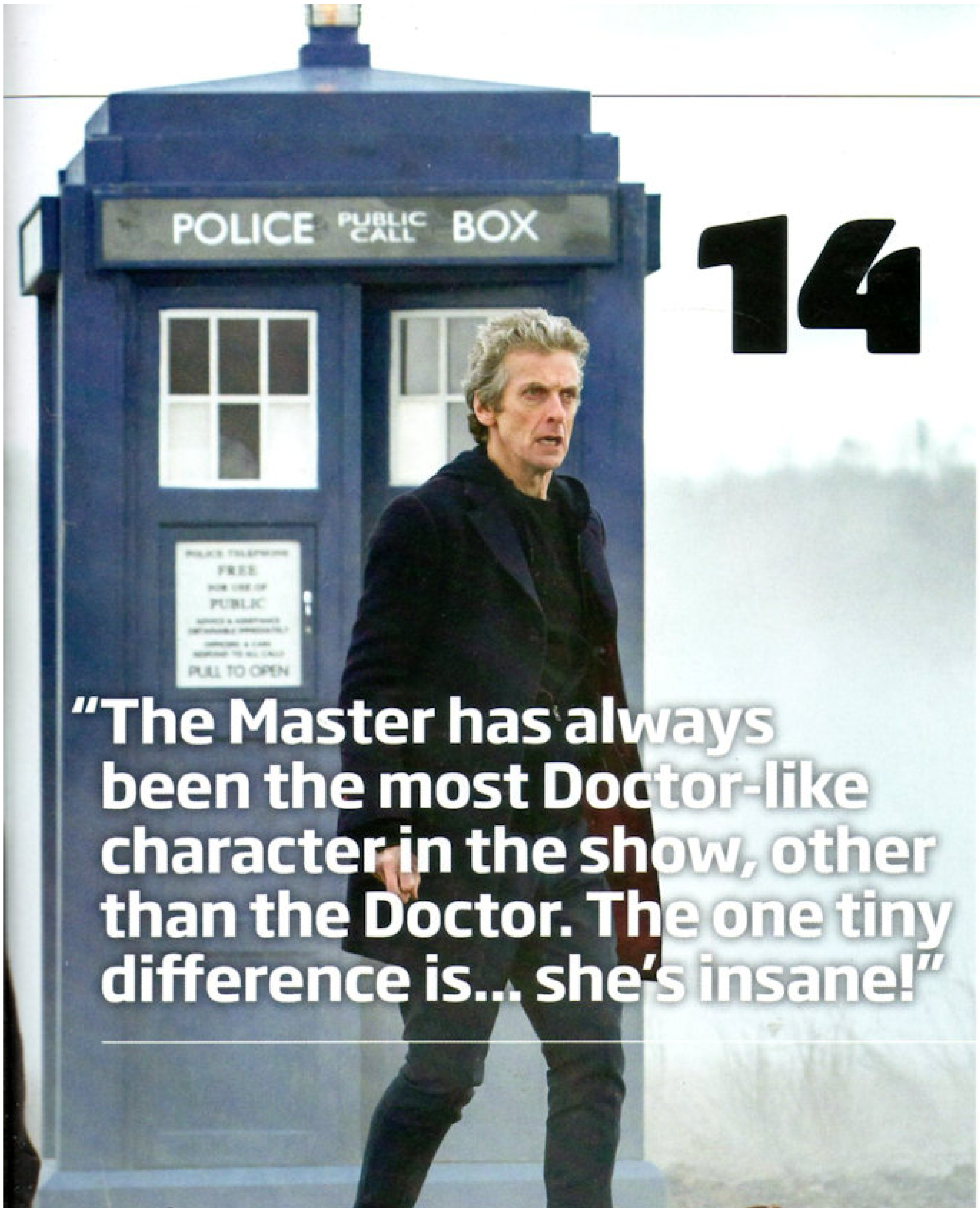

14

> "The Master has always been the most Doctor-like character in the show, other than the Doctor. The one tiny difference is... she's insane!"

LETTER FROM THE EDITOR

Well! There's certainly never a dull moment working on **Doctor Who Magazine**!

Since we last spoke, 28 days ago, we've been getting the goodies ready for this month's issue. At the end of July I met up with *Doctor Who* showrunner Steven Moffat to ask him about the new series, which is getting very close now! You can read our exclusive preview on page 14.

This won't come as any surprise to you, but I'm *hugely* looking forward to the return of the show. I've been lucky enough to be at most of the readthroughs for the new series. (My perception filter seems to be working perfectly, as I don't think anyone has ever spotted me sneaking in. Or maybe they just assume I'm the man who makes the coffee?)

Anyway! The point is I know there's a lot of good stuff coming your way in the next few months. I expect you've watched the trailer about 20 billion times by now, so you'll already know about the city of the Daleks, the return of Missy, and the Doctor's new trousers. We're throwing you a few more nuggets in the preview, to whet your appetite still further...

Meanwhile, we've been working on lots of new *Doctor Who* projects ourselves here at **DWM** Towers. Sitting in one corner of the room are Jason Quinn and Caroline Dunk, beavering away on *Doctor Who Adventures*. Across the desk from me is Scott Gray who, in between supervising the **DWM** comic strip and editing *Avengers Assemble*, *Mighty World of Marvel* and *Wolverine and Deadpool* (amongst others), is planning our next *Doctor Who* comic collection. The cover artwork for our first Twelfth Doctor volume, *The Eye of Torment*, is looking fantastic! Elsewhere, Marcus Hearn and Peri Godbold have been working on the latest **DWM** Special Edition (*The Music of Doctor Who* is on sale now), and planning the next edition of our sister title, *The Essential Doctor Who*.

Perhaps most excitingly of all, John Ainsworth – invaluable editorial assistant on **DWM** for the past few years – has been working on his own project, *Doctor Who: The Complete History*, which launches next month. I won't waffle on about it too much here, as all is revealed on page 58, but I think this is something that **DWM** readers will be particularly interested in...

Surely we live in a *Doctor Who* golden age. Never has the phrase 'Happy Times and Places' been more true...

Tom

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STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"I'm not sure 'Captain Grumpy' has the necessary gravitas for the great hero of the Time War."

RICK KEATING asks: **To your mind, how did the 'War Doctor' identify himself during the Time War, if he wasn't calling himself the Doctor any longer? Did he revert to using his real name, or did he come up with some other alias? Maybe he really did call himself 'Captain Grumpy'?**

I'm not sure Captain Grumpy has the necessary gravitas for the great hero of the Time War. No, I think we can assume that was the Matt Smith Doctor remembering their encounter. It's a very 11 thing to say, really, isn't it? But when I lie awake in the early morning, planning my 20-part fan fiction series 'The Doctor of War' ("What are you thinking about, darling?" "Probably best not to say." "But you look so happy." "Really, best not."), this does get you into problems. Sort of, well, like this...

KINDLY VILLAGER: Thank you, stranger. You have saved our village from the ravages of the Time War, albeit fairly crossly. But please, before you leave as mysteriously as you arrived, you must tell us... what is your name?

NOT THE DOCTOR: I... cannot say.

KINDLY VILLAGER: Why not?

NOT THE DOCTOR: My name must remain a mystery for all time. The universe no longer needs a doctor.

KINDLY VILLAGER: Oh, you're the Doctor.

NOT THE DOCTOR: Bugger.

KINDLY VILLAGER: But Doctor who?

NOT THE DOCTOR: I cannot say.

KINDLY VILLAGER: Why?

NOT THE DOCTOR: Well, I abandoned that name too.

KINDLY VILLAGER: No, hang on. The name you recently abandoned for mysterious reasons, was itself a substitute for a name you had abandoned at some point prior to that?

NOT THE DOCTOR: Yes! Didn't you *read* my business card?

KINDLY VILLAGER: You're Mister Moody, aren't you?

NOT THE DOCTOR: Yeah, tried that one. Doesn't create much shock and awe in the combat zone.

CLIVE LEWIS asks: **Is the Gallifreyan regeneration energy field going through a Scottish cycle of influence at the moment? We've got a Scottish Doctor (Peter Capaldi), a Scottish Missy (Michelle Gomez) and, on audio, a Scottish Rani (Siobhan Redmond).**

How about showrunner? Coughs, points at self. Nothing. Oh, never mind.

Yes!! Yes, this is our plan for Scottish independence (you ask Douglas Mackinnon – he NEVER TALKS ABOUT ANYTHING ELSE EVER). First we will secure all positions of cultural and political significance in England. Then we will initiate full separation having created (this is the clever part) TWO SCOTLANDS.

You see? This is why separation is necessary. Two Scotlands would *never* get on. There would be a mighty war within 12 seconds, destroying most of the landmass. Wales would be left, bobbing alone in the water, wondering why there was nothing at the end of the bridge.

The Scottish Invasion.

I'll be fine, I've got a house in Cardiff. Me and Peter will start a new Scotland right here. And then split it between North and South.

FINN MACDONALD asks: **Can you give us five words that may mean nothing now, but will make sense after we've watched the new series?**

Oh, um, um, hang on! (Those aren't them, but actually they'd do.)

1. Cards
2. Hybrid
3. Cobbles
4. Solo
5. Dead

Some of these might be hard to spot, and some of them definitely won't. Some are important, and some are trivial. They are mostly – but not completely – in order. One of them will make you laugh, and one them will make you cry.

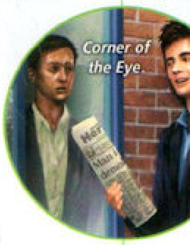
WILL TURNER asks: **I was ecstatic to see the trailer for the new series, but as I was watching it, I noticed a (hopefully ironic) costume change for the Doctor involving tight, plaid pants. It almost broke my heart to see my favourite time-travelling hero looking like a hipster, so I hope this is only a temporary change?**

Oh, you've screwed up there, mate! Everyone's staring at you now – and not just because you're a super-chilled-out and relaxed part of modern culture. Okay, so you're like me, yes? You're old, your memory's going. *Trousers of that approximate nature were worn by the Doctor long before hipsters were grown in their terrible vats!!* It's true, my friend, look at these well-thumbed pages of **Ye Olde Doctor Magazine**, from Peter Capaldi's personal collection. See how he's annotated the pictures of William Hartnell and Patrick Troughton with the words, 'Awesome legs!' I think we can safely assume that this is his cultural reference, rather than these hipsters of which you speak. Oh, and look! There's a letter from you – 'Why oh why must Patrick Troughton's haircut reflect that transitory musical phenomenon, The Beatles.' And there's one from me: 'What are the Beatles, and is that a spelling mistake?' And there's one from Peter: 'I certainly hope this Pertwee person will be getting the trousers right.' Ah, you see? It's the Trouser Wars!!! (Stop sniggering, Russell.)

Actually, Peter will be wearing a number of outfits, so I'm sure you'll find one you like. Personally, I like the red velvet coat on the cover of this very issue, and often wear it round the house.

PS: What *are* hipsters anyway? Are they new? I don't understand things that aren't in *Doctor Who*, and I don't see why they're necessary. Where's my Down With Things That Happened Recently placard?

RONAN HEATHCOTE asks: **In *Listen*, the Twelfth Doctor is looking for a creature with the perfect ability to hide, but, as we learned from your story in *The Doctor Who Storybook 2007, Corner of the Eye*, he has already encountered and knows about such a creature in his tenth incarnation, when he met a Floof?**



Corner of the Eye.

Erm. Hang on? What? Okay, I've just done a search on my computer for that title. And blimey, there's a *Doctor Who* story, *I simply don't remember writing*. Not a clue about that one. I hope you'll forgive me, but I quite enjoyed it. Didn't see the twist coming, which is a bit surprising in the circumstances.

And yes, you have a point. And I don't think you're going to buy my "Look, sorry, I forgot" explanation, are you? But blimey, how do you forget writing a WHOLE STORY??

Right, here goes – when the Doctor rebooted the universe in *The Big Bang*, some events were deleted from reality, and became stories in books. This happens, it's a scientific fact. Indeed, everything we know about the TV show is the result of Peter Cushing's Doctor altering the circumstances of a bank robbery. As a result, he restarted the universe, changed himself into a Time Lord, lost his surname (as a residual anomaly, it remains in the show's title) and rebooted Bernard Cribbins. And if you have even the faintest idea what I'm talking about, you need to get out more.

No, wait, hang on. Stay where you are. I think there's something on the telly soon... **DWM**

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Reece Shearsmith is inside Episode 9!

Episode 9 of the new series of *Doctor Who*, written by Mark Gatiss, has been shooting in Cardiff over the last few weeks, and BBC Wales has announced several guest stars for the story.

Reece Shearsmith is an award-winning actor and writer, and previously played Patrick Troughton in the 2013 BBC Two drama about the creation of *Doctor Who*, *An Adventure in Space and Time*. He is perhaps best known for his work as part of *The League of Gentlemen* along with Steve Pemberton, Mark Gatiss and Jeremy Dyson, and BBC Two's dark comedy *Inside No. 9*.

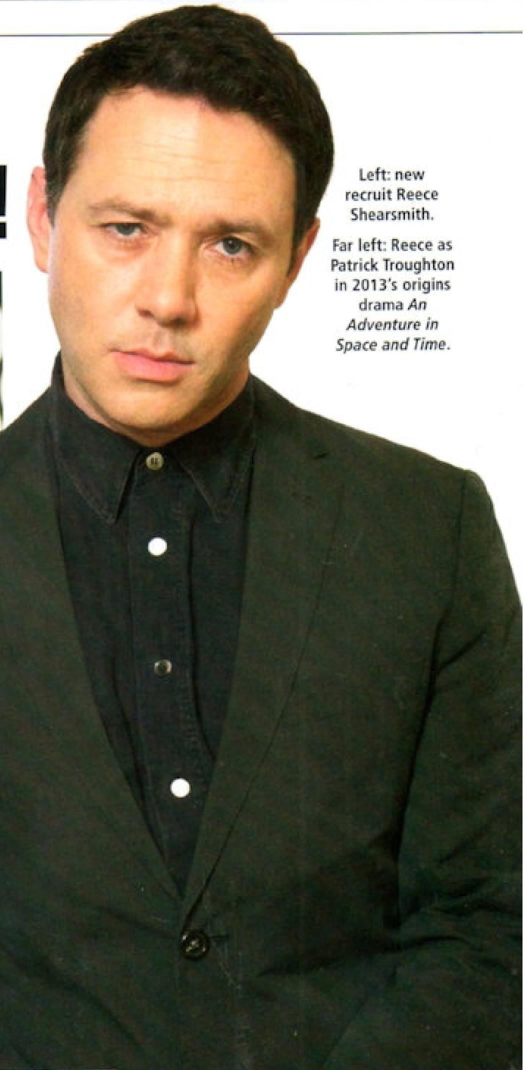
"I am absolutely thrilled to be filming *Doctor Who*, as Mark Gatiss has written a fantastic role for me in a very scary episode," said Reece of his casting. "It has been so exciting to be part of a very singular episode – which, I can say with authority will be unlike any previous episode of *Doctor Who*. It's a joy to play a part in the show – certainly a badge of honour."

The episode's writer Mark Gatiss added: "I'm delighted to be writing again for Peter Capaldi and Jenna Coleman's brilliant TARDIS team, and I'm very excited about this particular story. It's been brewing in the dark recesses of my mind for a while now! I'm also chuffed to bits to finally welcome my old friend Reece Shearsmith onto the show. He's been badgering me for 10 years!"

Reece will be joined by former *EastEnders* actress **Elaine Tan** (whose other TV work includes *Entourage* and the forthcoming *Hand of God*); **Neet Mohan** (who appeared recently in BBC Two's *Line of Duty* and Channel 4 drama *No Offence*); **Bethany Black**, (who played Helen in Russell T Davies' acclaimed dramas *Cucumber* and *Banana*); and **Paul Courtenay Hyu** (who has appeared in *Happy Valley* and *Coronation Street*). Episode 9 is directed by **Justin Molotnikov**, who has already taken charge of Episode 10.

Following recording of Episode 9 (which is Block Seven in production), the *Doctor Who* team moves on to Episode 12 (Block Eight) – the season finale of Peter Capaldi's second season as the Doctor – written by Steven Moffat and directed by Rachel Talalay.

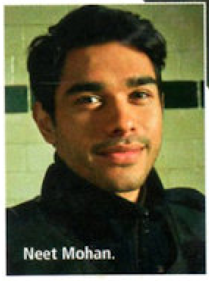
The new series of *Doctor Who* will début on BBC One – and around the world – on Saturday 19 September, and **DWM** will bring you full previews of every episode, starting with our season preview on page 14...



Left: new recruit Reece Shearsmith.

Far left: Reece as Patrick Troughton in 2013's origins drama *An Adventure in Space and Time*.

Elaine Tan. © REX



Neet Mohan.

Bethany Black.

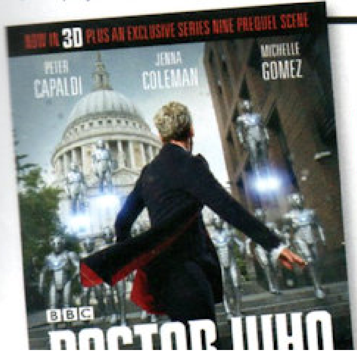
3D screening in the USA

Doctor Who fans in the United States of America will get the chance to enjoy the climactic finale to last year's series of *Doctor Who* once more, when *Dark Water* and *Death in Heaven* receive a special cinema release shortly before the première of the brand new series.

For two nights only, on 16 and 17 September, the two-part story starring Peter Capaldi, Jenna Coleman and Michelle Gomez, will be shown in selected theatres around the country.

The presentation will also include *The Doctor's Meditation*, a special scene which leads into the first episode of the new series, *The Magician's Apprentice*, and also a special interview with Peter and Jenna, hosted by *Star Trek: The Next Generation*'s Wil Wheaton.

For more information on ticket availability and a list of participating cinemas, go to *www.fathomevents.com*



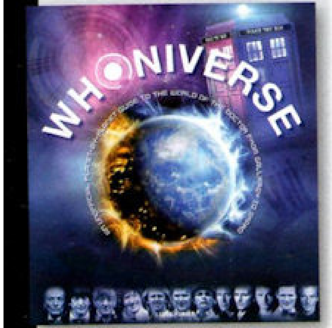
THE ESSENTIAL BOOK OF
K9
THE DEFINITIVE GUIDE TO THE WORLD'S FAVOURITE ROBOT DOG

Essential K9 book

A new book devoted to the Doctor's robotic best friend K9, *The Essential Book of K9*, will be launched at a special signing event at the Galaxy 4 film and TV shop in Sheffield on Saturday 29 August at 12.30pm. K9's creator Bob Baker will sign copies of his book, which retails at £19.99, along with co-author Paul Tams. The book covers all of K9's adventures and includes a new comic strip. Visit *www.k9official.com* to pre-order. For more details of the signing, go to *www.galaxy4.co.uk*

Wilkie Memoir

A previously unpublished memoir by the late Bernard Wilkie, pioneering co-founder of the BBC Visual Effects Department in the 1950s, is to be published by Miwk in September. Wilkie worked on many episodes of *Doctor Who*, among many other TV shows, and passed away in 2002, having completed his memoir in the 1990s. *A Peculiar Effect on the BBC* is described as 'a fascinating look at a pioneering era of television', and is available from *miwkpublishing.com* to pre-order priced £14.99.



Whoniverse Book

Whoniverse is an unofficial guide to the worlds and planets of *Doctor Who*, published in October by Aurum Press. Written by Lance Parkin, the book features bespoke timelines showing the Doctor's interactions with those worlds across TV, book, comic and radio adventures. *Whoniverse* will be released in October, priced £20.00.

Strax teams up with Jago and Litefoot!

Commander Strax, Sontaran butler to Madame Vastra and her wife Jenny Flint, will be swapping the Paternoster Gang for a short spell with Jago and Litefoot in a new audio Special – *Jago & Litefoot & Strax* – from Big Finish Productions.

As ever, Dan Starkey plays Strax, while Christopher Benjamin and Trevor Baxter play infernal investigators Henry Gordon Jago and Professor George Litefoot.

"It's a testament to the great writer Robert Holmes and these two wonderful actors that Jago and Litefoot remain so eternally popular," says producer David Richardson. "It's such a joy to have them set foot in the world of current TV *Doctor Who* as they join forces with Strax for a special investigation."

Dan Starkey, who has played Strax since 2011's *A Good Man Goes to War*, says, "*The Talons of Weng-Chiang* was one of my favourite *Doctor Who* stories growing up, first in its form as a Target novelisation and then in the prized VHS I got for Christmas 1988. Spool forward nearly 30 years, and I've been lucky enough to encounter Jago and Litefoot in their audio incarnation already, with my turn as Mr Tibbs in Series Nine."

Strax celebrates signing with Big Finish!

Jago & Litefoot & Strax, written by Justin Richards will be released in November as a special two-disc set, and will be launched at the *Doctor Who* Festival at London's ExCeL Centre from 13-15 November. It is now available to pre-order from *bigfinish.com*, priced £14.99. Series 10 of *Jago & Litefoot* will be released in October.

CHRISTOPHER BENJAMIN • TREVOR BAXTER • DAN STARKEY
THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
JAGO & LITEFOOT & STRAX
A TWO-DISC SPECIAL RELEASE

Meanwhile, further details of Big Finish's brand-new box set *Doctor Who: The Churchill Years* have been announced, with another recent TV character set to appear alongside Ian McNeice as Winston Churchill. Actress Holly Earl will return to the role of Lily Arwell, having previously appeared with the Eleventh Doctor in the 2011 Christmas Special, *The Doctor, the Widow and the Wardrobe*. Now working as a nurse, and caring for Churchill in his twilight years, Lily finds herself aiding the former Prime Minister in battling an alien invasion!

Doctor Who: The Churchill Years will be released by Big Finish in January.

The Doctor meets Sherlock Holmes!

Big Finish is turning back the clock with three further adaptations of Virgin Books' *New Adventures* books of the 1990s.

First up is *Theatre of War*, adapted by Justin Richards from his 1994 novel. The four-part story sees the Seventh Doctor (Sylvester McCoy), Ace (Sophie Aldred) and Bernice Summerfield (Lisa Bowerman) landing on the planet Menaxus in the middle of a Shakespearean tragedy.

Director Scott Handcock has gathered a cast which includes Kirsty Besterman, Ed Stoppard, Bryan Dick and Ramon Tikaram.

"It was fantastic reuniting Lisa and Miles Richardson after decades of hearing them spar as Bernice and Braxiatel in the *Bernice Summerfield* adventures," says producer Cavan Scott.

Theatre of War is released in December, alongside *All-Consuming Fire*, which has been adapted by Guy Adams from Andy Lane's original 1994 novel.

DOCTOR WHO
BRAND NEW ADVENTURES
ALL-CONSUMING FIRE
THEATRE OF WAR
FULL CAST AUDIO DRAMA

"Fans have been clamouring for *All-Consuming Fire* ever since we started our novel adaptations," says Scott. "It's easy to see why. The Seventh Doctor teaming up with Sherlock Holmes; Doctor Watson and Benny romping over alien planets, while Ace tackles Lovecraftian monsters. What's not to love? Of course, Big Finish already has its own Holmes and Watson in the form of Nicholas Briggs and Richard Earl from our popular range of Sherlock Holmes audio plays."

Joining the Time Lord and the Great Detective is Hugh Fraser as Sherlock's elder brother Sherrinford Holmes.

Original Sin, adapted from Andy Lane's 1995 novel, will materialise in 2016, and marks the first meeting of the Seventh Doctor and Benny with Chris Cwej (Travis Oliver) and Roz Forrester (Yasmin Bannerman). Chris and Roz made their audio débuts earlier this year in the acclaimed adaptation of Russell T Davies' *Damaged Goods*. Other guest stars include Philip Voss (who was in two 1960s *Doctor Who* stories, *Marco Polo* and *The Dominators*) and Amrita Acharia.

Elsewhere in the *Doctor Who* universe, Big Finish's new audio adventures for *Torchwood* continue in October with *Fall to Earth* by James Goss, which sees the return of Gareth David Lloyd to his role of Torchwood's secretary Ianto Jones.

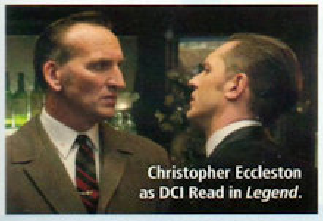
BEYOND THE TARDIS

In time, in space... in another place! It's our round-up of what the cast and crew of *Doctor Who* have been up to...

COMPILED BY **DOMINIC MAY**

Arctic Roll Call

■ In July Greenpeace's *Save the Arctic* exhibition at London Underground's Waterloo Station included photographs by Andy Gotts MBE of **Peter Capaldi**, **Jenna Coleman**, **David Tennant**, **John Hurt**, **Maisie Williams**, **Olivia Colman** and **Ian McKellen**, sporting Vivienne Westwood t-shirts. Peter said, "The time has come to stop watching. We must act." He appeared on TBS' *Conan* on 11 July while at San Diego Comic Con.



Christopher Eccleston as DCI Read in *Legend*.

Doctor's Wife's Husband

■ **Alex Kingston**, who was Jennifer in the final two episodes of NBC's *Odyssey* (BBC Two early September), married TV producer Jonathan Stamp at the All Saints Anglican Church in Rome on 18 July. Around that time on-screen husband **Matt Smith** also spent a romantic weekend in the Italian capital. **Arthur Darvill** provides the music for children's classic *I Want My Hat Back* at the National Theatre's Temporary Theatre from 12 November to 2 January, described as "a treat for everyone aged 3 to 300."

Supporting the Beeb

■ **Steven Moffat**, whose forthcoming BBC One *Sherlock* Christmas Special co-written with **Mark Gatiss** will be shown in selected cinemas, mounted a vociferous defence of the BBC via *The Stage* (22 July) describing the government's proposals for the corporation as "all wretched, all wrong." Earlier he co-signed a letter warning the Prime Minister of the implications of a diminished BBC. On 26 July Gatiss promoted his acclaimed National Theatre performance as Doctor Shpigelsky opposite **John Simm**'s Rakatin in *Three Days in the Country* (to 21 October) on *The Andrew Marr Show*.

Mark Gatiss appearing on *The Andrew Marr Show*.

Chris as a Nipper

■ **Christopher Eccleston**, who plays DCI Leonard 'Nipper' Read in *Legend* on 9 September (see *tinyurl.com/LegendTRL* for the trailer), has suggested that recreating his character Nicky Hutchinson in an eventual *Our Friends in the North* prequel or sequel is a distinct possibility. **Billie Piper**'s *Penny Dreadful* has been picked up for a third season by Showtime/Sky Atlantic.

The Gauntlet

■ *Revelation of the Daleks*' **William Gaunt** plays John of Gaunt in *Richard II* at Shakespeare's Globe in rep until 18 October while **Julian Glover** plays the same in the RSC **David Tennant** Barbican version in January. David, whose Richard II adorns February in the RSC's 2016 Calendar, reprised Sir Walter Scott for Radio 4's three-part third series of *The Great Scott*, which completed on 16 August. He voices robot former alien scientist The Fugitoid for Nickelodeon's *Teenage Mutant Ninja Turtles* Season Four and narrates the RSC's *Re: Shakespeare* app (also featuring **Tamsin Greig**) available free for selected Android devices.

What Louise Wore

■ **Louise Jameson** plays Gingy alongside **Rula Lenska** and **Sarah Berger** (also directing) in *Love, Loss, and What I Wore*, a collection of intimate stories, at the Sonning Mill dinner theatre until 26 September (*millatsonning.com/loveLoss.php*). **Frazer Hines**, who departs Agatha Christie's *And Then There Were None* tour as butler Thomas Rogers on 29 August, appears as a barman in Linzi Gold's *Killing Kiss* pop video (visit *tinyurl.com/LinziGoldKillingKiss* to watch it). Meanwhile a BBC One production of *And Then There Were None* with **Burn Gorman** as William Blore and **Anna Maxwell Martin** as Ethel Rogers arrives in September for the 125th anniversary of Christie's birth.

Next Stage

■ **Gugu Mbatha-Raw** stars in *Nell Gwynn* at Shakespeare's Globe in rep from 19 September to 17 October (see *shakespearesglobe.com*). **Sheridan Smith** has tweeted she will play Fanny Brice in *Funny Girl* at the Menier Chocolate Factory. **Steve Thompson**, whose 2009 play *Roaring Trade* is at London's Park Theatre from 23 September to 24 October, has written the forthcoming eight-part nineteenth-century Yorkshire set ITV drama *Jericho* starring **Jessica Raine** and **Clarke Peters**. In September **Rebecca Thornhill** joins *Matilda*'s Cambridge Theatre London cast as Mrs Wormwood.

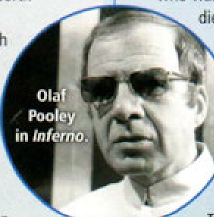
Peter Capaldi and Jenna Coleman promote the *Save the Arctic Campaign*. Inset: David Tennant, John Hurt and Maisie Williams.
PHOTOS BY ANDY GOTTS MBE.

The Sarah Jane Heritage

■ **Anjli Mohindra**, who plays Kira opposite Drew Barrymore in *Miss You Already* out on 25 September, is Jenny in *Teddy Ferrara* at London's Donmar Warehouse from 1 October to 5 December. **Colin Teague** directs **Ace Bhatti** alongside **Richard E Grant**, **Natalie Gumede** and **Donald Sumpter** in **Charlie Higson**'s new ITV drama *Jekyll & Hyde*. **Joseph Millson**, who is Alferic in BBC Two's imminent ninth-century drama *The Last Kingdom* (BBC America from 10 October), plays David Garrick opposite **Dervla Kirwan** and **Colin Stinton** in *Mr Foote's Other Leg* at Hampstead Theatre from 14 September to 17 October. **Tommy Lawrence Knight** was Rhys Healey in BBC One's *Casualty*: *Dark Horses* on 1 August.

Bad Wolf Television

■ Departing BBC Worldwide North America, **Julie Gardner** and **Jane Tranter** returned to South Wales in August to launch their own UK/US production company, named Bad Wolf, with development deals with US networks and UK and European broadcasters in the pipeline and a £100 million 10-year investment plan supported by the Welsh government.



Olaf Pooley in *Inferno*.

Quickies

■ Primary school prom *Ten Pieces* presenters at the Royal Albert Hall on 18 July (CBBC 2 August) included **Dan Starkey** and **Barney Harwood**. BBC One re-runs Series Two of afternoon quiz *The Link* presented by **Mark Williams** until 4 September. **Colin Baker** is narrator of *A Dozen Summers* in UK cinemas from 21 August. **Peter Purves** and **Sarah Greene** will contribute to C4's forthcoming *It Was Alright in the...* series examining what television got away with during various decades. *New Tricks*' Series Twelve opener *Last Man Standing* (shown 4 August), which was directed by **Julian Simpson**, included **Bernard Cribbins** as Ronald Sainsbury. **Peter Miles**, a jazz vocalist since 1994, performed at London's The Pheasantry on 23 July with the Duncan Lamont Quartet.

Obituary

■ *Doctor Who*'s second centenarian, **Olaf Pooley**, who played Professor Eric Stahlman/Director Stahlman in *Inferno*, died on 14 July aged 101. **Robin Phillips**, who was Altos in *The Keys of Marinus*, died on 25 July aged 73. **David McAlister**, who was one of *The Stones of Blood* Megara voices, died on 26 June aged 64. Belatedly we report the loss of film cameraman **Max Samett**, who had worked on *The Mind of Evil*, *The Time Warrior*, *The Hand of Fear* and *Full Circle*. **DWM**

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GALAXY FORUM

DOCTOR WHO
HIT FOR SIX!
COLIN BAKER

Presenting your views on last issue's controversial interview with the Sixth Doctor, Colin Baker... it's your letters!

The Twin Dilemma: we still love it! Maybe you should give it another go?

We were swamped with emails after the publication of our interview with Colin Baker last issue – so let's dive straight in...

THE COLIN INTERVIEW

I have to admit, I read your interview with Colin Baker in the latest issue with bemusement. I have a huge respect for Colin as an actor, ambassador for the show and friend to the fans. I'm also hugely aware of the torrid experiences he had at the hands of the press and certain elements of fandom during his tenure as the Doctor, and understand how that must have been a horrendous experience. However, his suggestion that in 2009, by publishing a list ranking stories from top to bottom, **DWM** was simply aiming to put him and *The Twin Dilemma* in its place for the sake of publicity or a cheap gag, I believe to be a sad misrepresentation of what the magazine truly stands for.

Whilst long ago in the past there may have been articles or comments that were unnecessarily crude or snide, **DWM** in 2015 is surely a beacon of what an 'official' magazine should be – the very fact that Colin features on the front cover of a magazine for a show that is returning for a new season within two months shows just how much of a celebration of the show's entire 52 years **DWM** is – and how much of a love for every single bit of it it has. I'm a secret fan of *The Monster of Peladon* – childhood nostalgia, do forgive me – and was delighted that this month's *The Fact of Fiction* didn't once laugh at the miners' badger hair, but just revelled in what the story offered. The *Mighty 200* poll didn't point and laugh at *The Twin Dilemma*, but *celebrated* it alongside everything else. During the 'Wilderness Years' **DWM** fanned the flame to keep the show alive, so to suggest that it has anything less than total respect and admiration for Colin or his shows is upsetting.

Subsequently on Twitter, Colin seems to think he has been duped because the issue in which his interview appears also features the results of the latest *Season Survey*; the ranking of 'favourites' that he describes as disliking so much. This strikes me as a perverse argument, and suggests that Colin is seeking to impose his personal beliefs – and preferences – regarding polls onto **DWM**'s readership.

I personally hope that **DWM** and Colin can reconcile their differences.

DAVE WORKMAN LONDON

STAR LETTER

Thank you for the interview with Colin Baker in issue 489. A lot of it made me quite sad – the fact that Colin says he feels wounded by negative attitudes towards his Doctor was particularly sobering. With all due respect to Colin, though, I think he is misguided to conclude that *The Twin Dilemma* is seen as the 'most worst' story rather than the 'least favourite'. We may find faults with it – maybe even quite a few – but that's because (like Colin) we care about this programme, and, yes, sometimes we're willing it to be better than it actually is (especially on repeated viewings). *The Twin Dilemma* may not be great *Doctor Who*, but it still *is Doctor Who* – still our favourite show, still being talked about 31 years after broadcast, still entertaining us with its ambition and its sheer madness. I have to go now; I've just found some deposits of Zanium. This looks serious!

ANDREW HARRISON EMAIL

Andrew's letter earns him a copy of *Doctor Who: The Sixth Doctor – The Last Adventure*, available soon for £40 on CD or £20 to download from www.bigfinish.com

DOCTOR WHO
THE SIXTH DOCTOR
THE LAST ADVENTURE

The news that Colin Baker has declined to work with **DWM** since you published your *Mighty 200* poll does not, I'm afraid to say, reflect well on the actor. Just as it's not (entirely) Colin's fault that the likes of *The Twin Dilemma* ranked so low in the poll, or that his tenure was cut short before his Doctor could fully flourish, there's equally no shame in readers giving low scores to stories they don't like. It's certainly not **DWM**'s fault for publishing the fact.

We all know Colin cares a lot, but turning a cold shoulder on a magazine which continues to celebrate a role he left 30 years ago seems petty. There has been plenty of love for Colin's Doctor in the intervening years – from fans, from Big Finish and from **DWM** – so surely it's time to 'let it go' and make peace with the past – something which (sadly) Colin still doesn't seem to have done.

SI HUNT EMAIL

It seems Colin Baker has become slightly irked with **DWM** over the decision to publish its annual *Season Survey* poll in the same issue where he explains his exasperation with such polls. I tend

TEXT IN!

Message us from your mobile!

- **THE CONTESSA** Loved the David Warner interview in **DWM** 488. Such a modest man. So well written by Mark Wright, too!
- **JOHN HUGHES** If Carole Ann Ford makes a comeback, then the episode should surely also feature William Russell, and be set at Coal Hill School. Please.
- **BOBBY COOK (11)** I love how-the **DWM** comic strip has started to tell deeper stories! Danny Pink returning and more alternate Claras! It's just like watching a TV episode!
- **DAN PETERS** I know its a little early but can we get more commentaries on the next series' DVD box set?
- **PAUL BOWLER** NASA Kepler mission discovers a distant Earth-like planet... Okay, they just discovered Mondas, right?

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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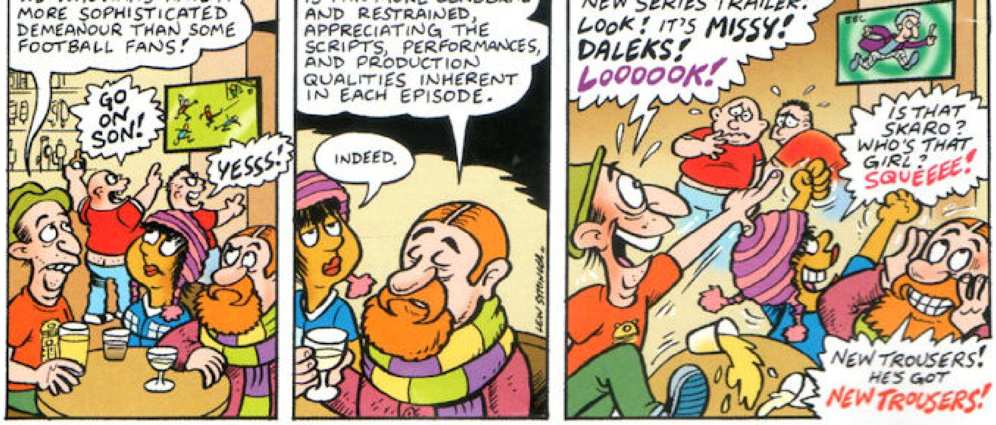
THE DAFT DIMENSION by Lew Stringer


HMPH! I'M SO GLAD WE WHOVIANS HAVE A MORE SOPHISTICATED DEMEANOUR THAN SOME FOOTBALL FANS!
GO ON SON!
YESSS!
AGREED. OUR OUTLOOK IS FAR MORE CEREBRAL AND RESTRAINED, APPRECIATING THE SCRIPTS, PERFORMANCES, AND PRODUCTION QUALITIES INHERENT IN EACH EPISODE.
INDEED.
LEW STRINGER
OMIGOD! OMIGOD! NEW SERIES TRAILER! LOOK! IT'S MISSY! DALEKS! LOOOOOK!
BBC
IS THAT SKARO? WHO'S THAT GIRL? SQUEEEE!
NEW TROUSERS! HE'S GOT NEW TROUSERS!

to think it is rather petulant of Colin to dismiss such polls, and he fails to see **DWM**'s viewpoint that even those entries languishing in the bottom of the polls are loved by many fans.

All my life I've been judged against my peers: the Eleven Plus examination; coming last in events at Sports Day; O Levels; A Levels; IQ tests when applying for jobs; appraisals for promotion at work. It's a fact of life that some people will be good at some things, and poor at others. Being judged isn't a bad thing – it can be a motivator and can spur some people on to better things.

In Colin's world there would be no losers at the school sports day. In Colin's world everyone would pass their exams. In Colin's world TV would be full of dross because there would be no viewing figures or audience appreciation indexes to separate the wheat from the chaff. In Colin's world programmes like *I'm a Celebrity...* and *Come Dine with Me* couldn't exist because they judge people. In Colin's world no-one would be pushed to do better, because no-one would fail.

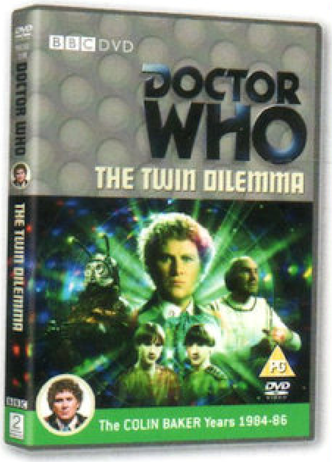
It's a shame Colin's relationship with **DWM** has been frosty over the past few years due to the ranking of his stories in the *Mighty 200* poll, as a lot of fans have been deprived of the views of someone who is usually self-deprecating, thought-provoking, and full of wit and wisdom. He has since accused **DWM** of deliberately placing his interview in the same issue as its annual poll. Cynics could suggest that his interview is all about marketing his latest audio play, and that this furore has done its marketing no harm at all.

EDDIE CLEMENTS LEEDS

I had to write and say thank you, Tom Spilsbury. Please pass on my warmest thanks to Colin Baker for his interview. I was so pleased to see such a significant amount of **DWM** 489 dedicated to Colin Baker. Colin embodies everything you could possibly want from a leading man: he has been committed to it, he is dedicated to it, he has celebrated with it and, most of all, he has stuck by it. The man has been there supporting those who enjoy *Doctor Who* through the good times and the harder times for the show. I was immensely proud to see him getting some decent coverage and acknowledgement.

There can be few actors on this Earth who have brought so much pleasure, delight and joy as Colin Baker. He has enriched the world of *Doctor Who* to a phenomenal extent and I am childishly excited every time one of those Big Finish CDs pops through my letter-box. It was heartbreaking to hear such a candid appraisal of the effect of his treatment by the people who love the show on the man himself.

I met the man himself in 1991, when I was 11. I queued for about two hours and wanted to say so much, but there sat in front of me was my hero, and I was awestruck. Eventually I told him he meant so much to me, and would he be willing to sign something for me? I still have the poster addressed 'to Peter, a friend of the Sixth Doctor' and it is a treasured possession. Why? The answer is simple: it was from my hero and it was not just a signature, but actually dedicated to me!



So Tom, once again, thank you. I only hope Colin Baker realises how much he is cherished by so many.

PETER J HORLOCK FOREST HILL

What a fascinating interview with Colin Baker, although I have to admit I was slightly taken aback by his upset at **DWM**'s *Mighty 200* poll. We *Doctor Who* fans have an unquestionable obsession with making lists about *everything* to do with the show, whether it be favourite Doctors, Masters, stories, Borusas...

Colin makes a very interesting point in that these lists, while amusing, could also do some harm to the cast and crew who may have worked on that particular episode. As a Film and TV student, I understand that sometimes, a shoot just doesn't turn out the way you wanted it to, and this is always due to a number of factors, whether they be time constraints, budget constraints, script problems *etc*... When the product comes out of the other side, it is always heartbreaking when it isn't any good. The main consolation you can take from it, however, is the hard work and effort that was put in to trying to make the best film possible.

The interview spurred me to go and re-watch *The Twin Dilemma*, this time with a renewed respect. Not only does Baker deliver an unbelievable, scary and stunning performance, what that crew managed to achieve under many constraints should be applauded.

Maybe, in future, when it comes to making lists, we should think more about the people involved and the hard work put in. A production team does not try to make something bad. Therefore let us appreciate the good things – the things they got right, so that then, there will never be a 'worst episode' or a 'worst Doctor', because, let's face it, every single episode of *Doctor Who* is marvellous!

GEORGE LAMB NOTTINGHAM

I really enjoyed the interview with Colin Baker in the latest issue of **DWM**. It's terrible that Colin has been hurt all of these years by his perceived notion of the low regard that fandom views his era and his Doctor. What he needs to understand is that his Doctor's run was the product of the 1980s: terrible fashion choices, low budgets, behind-the-scenes production issues, stunt casting and pantomime-type moments. Colin had a bunch of great stories and great acting moments, but otherwise his run was hurt by issues out of his control. His Big Finish stories prove he was – and is – a great Doctor, "whether you like it, or not!"

DARRYL CHRISTENSEN ST LOUIS

Thanks for the excellent interview with Colin Baker in **DWM** 489. As ever, ol' Sixie has a lot to say and it's clear that Colin still has great affection for the show. Now, I like Colin Baker as an actor – and indeed he's *still* a great Doctor on the audios – but he comes across rather badly by saying that he hasn't spoken to **DWM** for the past six years because the *Mighty 200* poll in 2009 put *one* of his stories, *The Twin Dilemma*, in 200th place.

Surely Colin must realise that **DWM** itself didn't put it there – the votes of the readers and fans did! No-one was blaming him outright for its placing, or saying he was a bad actor; it's just because it's a pretty poor story that follows a thumping good story (*The Caves of Androzani*). That's democracy for you – sometimes you don't get the answer you like or want!

I still think Colin's a great Doctor, though, and long may he continue to be associated with the programme we all love through the audios and, I hope, in the pages of **DWM**!

NICK MAYS DONCASTER

twitter

@DWMtweets

Join other **DWM** readers on Twitter!

- **@SohoGuy** How lovely to see Colin Baker on the cover of **DWM** 489. Often neglected but never forgotten. Good old Sixie!
- **@issyvb** I'm having issues with **DWM** 489's cover... I keep reading it as 'Hot for Six'. I mean, I'm sure they are, but...
- **@WonderfulBooks** Huge thanks to readers of DWM for voting the *Classic Who DVD Compendium* third-best non-fiction DW book of 2014.
- **@Dal_Credu** Thanks, **DWM**, for the brilliant home video articles. Now we know why the DVD extras weren't as good from 2005ish. More like this please!

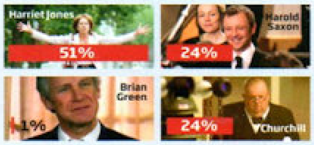
Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

I've always liked Colin Baker. I've met him a number of times and always found him incredibly warm and friendly. But all he's done with his Twitter outburst following his interview is rev up spite and bile towards people who in no way deserve it. Tom Spilsbury's time as editor of **Doctor Who Magazine** has been wonderful, at a time when the magazine had the least reason to reach back and embrace its past, it's done so with relish. **DWM** embraces all aspects of *Doctor Who* better than it ever has before. It was brave enough to give a cover over to the Sixth Doctor, when surely sticking with Peter Capaldi, Jenna Colemen or a Dalek would be safer and probably more commercially sound. The cover and associated interview are even there to promote a project that many of its readers may never listen to.

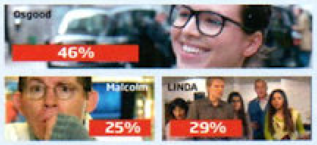
But somehow, that's not good enough. The *Season Survey* has been an integral part of **DWM** before Colin's Doctor was even a multi-coloured glint in John Nathan-Turner's eye. Asking fans to rate every single story ever to celebrate 50 years of them is such ►

THE PLANET OF DECISION!

In **DWM** 486, we asked who'd get your vote out of the various PMs we've seen in *Doctor Who*. Securing her place at Number 10 with an overall majority was Harriet Jones (you know who she is). Equal numbers voted for Churchill and Harold Saxon (which is odd, as you know who *he* is, too!). *Torchwood*'s unscrupulous Brian Green lost his deposit.



Later, in **DWM** 488, we asked who you considered to be the Doctor's biggest fan out of Osgood, Malcolm and LINDA. Osgood was judged to be the Time Lord's greatest devotee, with the members of LINDA in second place. Despite being the only one to openly declare his love for the Doctor, Malcolm finished in third place.



GALAXY FORUM

a natural idea, to suggest that it's 'mean-spirited' verges on the ludicrous.
JONATHAN TEMPLAR EMAIL

If (when!) I get to write for *Doctor Who*, I hope you publish the poll result saying that the fewest number of people had my episode as their favourite (which is entirely different from it being people's 'least favourite', in any case). That way I'll know that at least *some* folk liked my gritty re-imagining of the Quarks.
NEIL STEWART NICHOLS GLASGOW

Publishing Colin Baker's interview in the same issue as the 2014 *Season Survey*, where writers and directors are ranked from favourite to 'most worst' strikes me as shockingly insensitive and thoughtless, and has left me a little disappointed in what is usually a very well-produced and edited magazine.
IAIN BENSON EMAIL

It wasn't pleasant watching Colin Baker's spat with **DWM** unfold on Twitter. The whole sorry mess made me feel deeply saddened. Mr Baker made some valid points, but to use such a barbed tweet to get them across seemed very unprofessional. **DWM** has always done *Season Surveys*. Sure, the timing and publishing of the 2014 poll results could be considered something of an editorial *faux pas*, and maybe **DWM** should reconsider how these results are presented in future, but how this could be perceived as a personal slight against what Mr Baker said in his interview – or his views on favourites – is frankly beyond me. **DWM** kept the flame burning for years after the show was cancelled, and it's always given balanced and fair coverage to every era, including the Sixth Doctor's.

Frankly, I was really looking forward to Sixie's regeneration in Big Finish's *The Last Adventure*, but now I think I'll probably just stick to "carrot juice, carrot juice, carrot juice..."
PAUL BOWLER EMAIL

I read with great interest your Colin Baker interview and I was surprised that he had not granted an interview since 2009 because *The Twin Dilemma* had come bottom of a **DWM** poll. I think Colin gave a very good performance in his début story, but the production values were terrible, the script was weak, the direction was average and some of the acting was very poor.

But thanks to Big Finish the Sixth Doctor is a better character than he ever was on the TV in the 1980s, due to good scripts – and at least we can't see his eyesore of a multi-coloured coat!
STEPHEN BROOME EMAIL

Some very impressive modelwork from 1986's *The Trial of a Time Lord*.

I do love Colin Baker, I really do. He's my favourite Doctor by miles, but he does talk some tosh sometimes. In particular, and he's done it a few times now, the "Any seven-year-old can do the *Trial of a Time Lord* opening shot now" observation. This is such nonsense and such a slap in the face to the original FX team, someone really should say something! So I thought I would.

That opening shot is an amazing piece of work. Even now. I'm a filmmaker and I know for a fact that building that space station, texturing it, lighting it, then creating the path for the camera, is no easy task at all. Sure, one can download a space station model off a website and throw it around in Bryce 5, but that's not the same as creating a TV quality CG effect, properly lit, properly animated. No sir. No amateur could do that and no professional would take the job lightly.

Where people like Colin tend to get confused is that it's the *second* shot that takes five minutes. Once you've done all the work on the model and the lighting and have those assets in the bank so to speak, then you can produce lots more results quickly. But that first shot takes no less talent than it did in 1986, so stop suggesting otherwise, Sixie!
MARK STIRTON EMAIL

We received so many letters regarding the Colin Baker interview, we could only print a small number here, with many, many more readers expressing similar sentiments.

DWM editor Tom Spilsbury says, "As we've always been at pains to point out, **DWM**'s polls are a celebration of *Doctor Who*, and in no way meant to ridicule or 'point and laugh' at the so-called 'losers'. The *Season Survey* has run in this form (*ie* printing the complete results) since 1981, and we intend to keep publishing such polls as long as *Doctor Who* is made. It should also go without saying that the decision to print the 2014 *Season Survey* last issue was in no way connected to comments made by Colin in his interview. The results were planned for **DWM** 489 long before the interview with Colin had even been arranged, and the publication of this latest annual poll was not intended to upset Colin Baker, or anyone else. We're saddened that Colin was hurt by *The Twin Dilemma*'s placing in 2009's *Mighty 200* survey, as the **DWM** team loves both him and the Sixth Doctor. Colin is very welcome to return to the pages of the magazine any time he'd like to chat to us again."

Next issue, we'll have room for your views on our Malcolm Hulke piece, and more. **DWM**

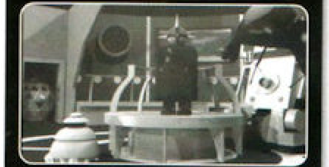
WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Peter Capaldi, Jenna Coleman, Michelle Gomez, and Steven Moffat join the stage for the *Doctor Who* panel at last month's 2015 San Diego Comic Con.
Go to: **tinyurl.com/ComicWho2015**

A treat for Christel Dee as she hosts a special edition of the *Doctor Who Fan Show* in which she gets a one-to-one chat with Peter Capaldi.
Go to: **tinyurl.com/ChristelCapaldi**

Ten years before he became the star of *Doctor Who*, Jon Pertwee married his beloved Ingeborg. News cameras were there to film the couple's happy day.
Go to: **tinyurl.com/PertWedding**


A sublime fan-made video from Andrew Orton which imagines what would happen if the Quarks teamed up with some other monsters to conquer Earth...
Go to: **tinyurl.com/QuarkInvasion**

You can't keep a good man down, and Cyberbrig is the best of all! Enterprising fans have imagined the titles for Cyberbrig, inspired by 60s *Spider-Man*...
Go to: **tinyurl.com/BrigCyber**

ON THIS MONTH... 35 YEARS AGO

It's August 1980, and Marvel's *Doctor Who Weekly* is about to get a lot bigger...

THE MONTHLY BEGINS!

There was good news and bad news for *Doctor Who* fans back in August 1980. The bad news was that *Doctor Who Weekly* was no more. The last issue, number 43, had been published on 31 July 1980. However, the good news was that the magazine *would* continue... bigger than ever, and on a monthly schedule.

Weighing in at a whopping 36 pages (as opposed to *Doctor Who Weekly*'s meagre 28), **Doctor Who Monthly** went on sale in newsagents on 14 August 1980; its black-and-white pages packed to the brim with *Who*-y goodness.

SAYS THE DOCTOR

Although **DWM** was edited by Paul Neary, it was the Doctor himself who wrote the editorial, telling readers what was in the mag: 'This month sees the start of a great new *Star Profile* feature, and what better way to start it than with Verity Lambert, the first producer of *Dr Who*, who tells the fascinating story behind the early days of the programme. And whilst my second incarnation battles with the Dominators in a tale from the TV archives, I return to Gallifrey in an attempt to stop the Invasion of Time.' All this and two comic strips, too!

SHADA STOPPED

Gallifrey Guardian was a very different beast in the early days of the magazine. Mostly containing reports which revealed facts about the production of *Doctor Who* in the past, the page occasionally contained actual news. **DWM** 44 had one such report, and it was a shocker: 'Douglas Adams' *Dr Who* story, *Shada*, that was to have been last season's six-part story is now truly a thing of the past.' Although production was officially abandoned, many years later, *Shada* would become probably the *most* completed story ever – on VHS (with new links from Tom Baker) and as an online animated audio drama from Big Finish, not to mention various fan-made versions.

WIN!

DESIGN A MONSTER AND WIN A TICKET TO THE DOCTOR WHO FESTIVAL!

This November, BBC Worldwide celebrates the world's greatest television series with the *Doctor Who* Festival. This three-day extravaganza promises fans of all ages an opportunity to share their love of all things *Doctor Who*, meet the stars, and learn about how the programme is made.

On Friday 13, Saturday 14 and Sunday 15 November, London's ExCeL Centre will play host to a wealth of talent from the Twelfth Doctor's time in the TARDIS – including Peter Capaldi, Steven Moffat, Michelle Gomez and Ingrid Oliver. The event promises guests a unique insight into the television industry and the creative skills required to bring an episode of *Doctor Who* to life – with exclusive access to the people who make it happen. Visit *www.doctorwho.tv/events/doctor-who-festival* for more details of the event and how to book tickets.

Thanks to BBC Worldwide, **DWM** has three Family Tickets to the *Doctor Who* Festival up for grabs. To be in with a chance on winning, we want your design for an original monster to face the Twelfth Doctor. You can use pencils, pens, computer graphics… whatever you like. The only limit is your imagination!

The competition is split into three age groups: ages 11 and under, 12-17, and 18 and over. The winner of each group will receive one Family Ticket, which gives entry for two adults and two children under 16 into the *Doctor Who* Festival on Saturday 14 November. In addition, the best entry overall will feature in the pages of a future **DWM** comic strip story!

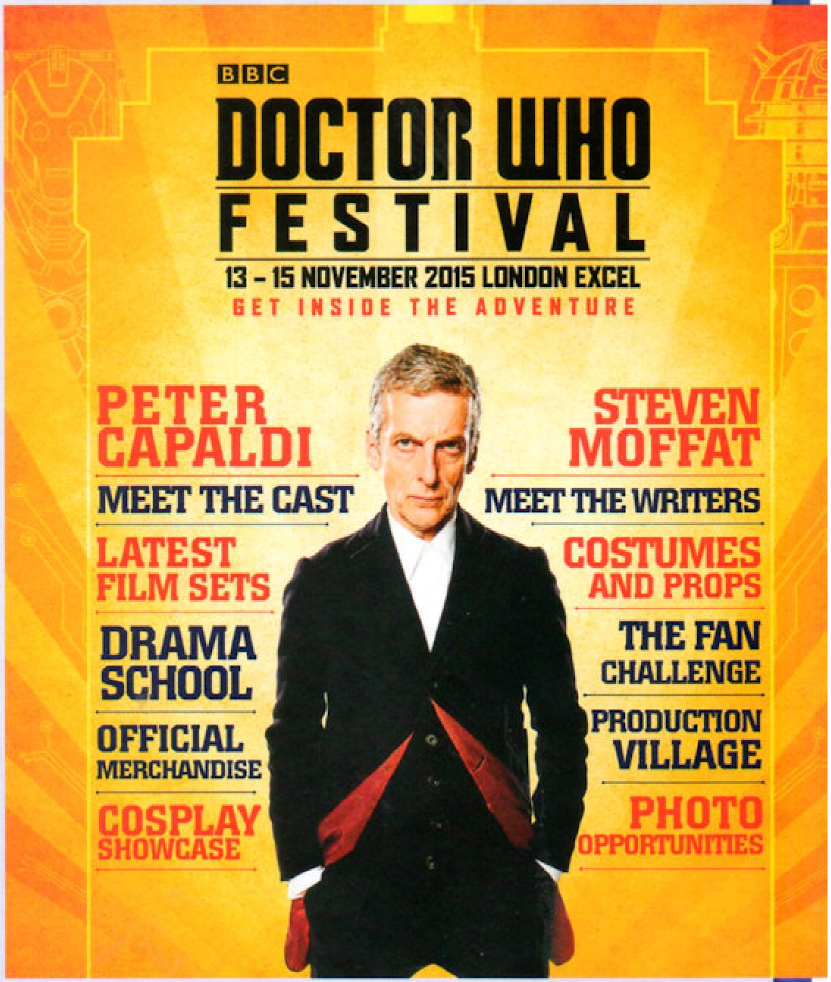
Submit your entries by email marked MONSTER COMPETITION in the subject line to:

dwm@panini.co.uk

Alternatively, send your entry on A4 paper by post to:

Monster Competition, Doctor Who Magazine,
Panini, Brockbourne House, 77 Mount Ephraim,
Tunbridge Wells, Kent, TN4 8BS.

Please make sure to include your name, age, home address and email address. We're sorry, but entries cannot be returned. The closing date to receive all entries is 16 September, and the three winners will be notified by 30 September. Good luck!



TERMS AND CONDITIONS: The entries will be judged by the magazine's editorial team – editor Tom Spilsbury, deputy editor Peter Ware and comic strip editors Scott Gray and John Ainsworth. Competitions are not open to employees of **Doctor Who Magazine** or the promoter. No purchase necessary. No alternative prize available. Cost of transport to the *Doctor Who* Festival and accommodation is not included in the prize. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. The editor's decision is final. Winners' names will be available on request.

WIN TICKETS TO THE RADIO TIMES FESTIVAL!

RadioTimes
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24-27 SEPTEMBER 2015
HAMPTON COURT PALACE

The *Radio Times* Festival, running at Hampton Court Palace from 24-27 September 2015, is a new festival celebrating the best in TV, radio and literature.

DWM is offering one lucky reader a pair of VIP tickets for Friday 25 September worth £150. The prize includes entry to the Festival and three sessions inspired by *Doctor Who* (*Doctor Who*; Russell T Davies; and The Scientific Secrets of *Doctor Who*), with seats in the front block and access to the VIP lounge*.

To enter the free draw for the tickets, simply send an email headed RT FESTIVAL in the subject line to:

dwmcompetition@gmail.com

The email must contain your name, age and address. But hurry! The draw finishes at midnight on 6 September. The winner will be informed via email by 13 September.

For more information on the Festival, and to book tickets, visit *www.radiotimesfestival.com*

TERMS AND CONDITIONS: Entrants must be aged 18 or over and be residents of the UK and Ireland. No cash alternative. One entry per person. Multiple entries are not allowed and will be disqualified. This prize draw is not open to employees or contractors of the Promoter or their immediate families, nor to any other person connected with the prize draw. No purchase necessary. No cash alternative. Cost of transport to the *Radio Times* Festival and accommodation is not included in the prize. The winner's names will be available on request.
★ Session tickets are subject to availability. Children are not allowed in the VIP area.

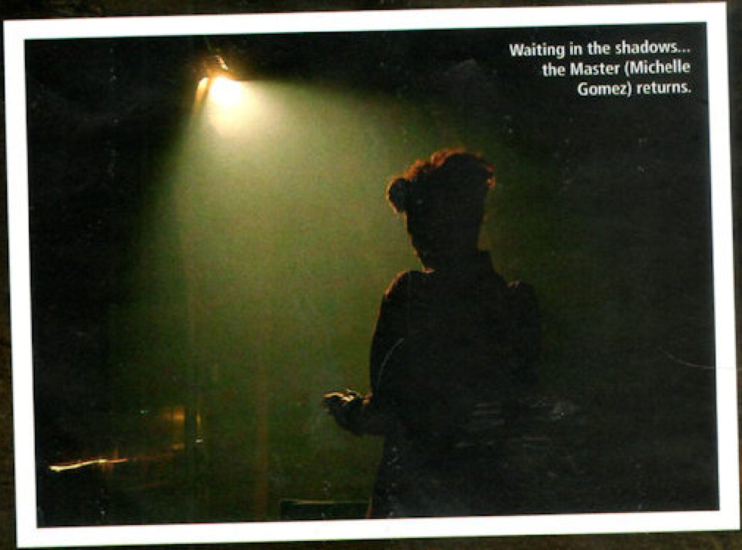
Born to save

In just a few weeks' time, the adventure begins all over again! **DWM** spoke to *Doctor Who*'s executive producer and head writer Steven Moffat, to give us a taste of what's in store...

PREVIEW BY **TOM SPILSBURY**

BBC one

Every Saturday evening from 19 September!



Waiting in the shadows... the Master (Michelle Gomez) returns.

the universe!

The new series of *Doctor Who* is almost upon us!

Whether you think of it as Series Nine (since 2005), or Series Thirty-Five (since 1963), one thing's for sure – it's the second series for the Twelfth Doctor. Well, we're still calling him the Twelfth, anyway. He might technically be the Thirteenth. Or Fourteenth. Actually, on second thoughts, let's not get into the whole numbers thing.

"Oh, God no, I've screwed up numbers forever!" groans showrunner Steven Moffat, somewhat sheepishly.

The new season of 12 episodes, which begins on BBC One and BBC America on Saturday 19 September, launches with a two-part adventure *The Magician's Apprentice* and *The Witch's Familiar*.

"Well, I liked it when we did that before, with *The Impossible Astronaut* and *Day of the Moon* [in 2011]," Steven tells **DWM**. "In fact, I'm slightly bemused that we didn't do it again, because I thought it worked really well. Why not start with a blockbuster? Why leave it till the last two weeks? So yes, it's like starting with a finale, and having a big, grand, movie-sized story, as opposed to a 45-minute story."

Since *The Rebel Flesh*/*The Almost People* aired in May 2011, *Doctor Who* had moved away from two-part adventures, with Steven's team preferring to focus on single-episode stories. However, last year's series finished with the epic *Dark Water*/*Death in Heaven*, while this new season sees the format back with a vengeance, with some fully-fledged two-parters, and several other episodes that will keep you guessing...

What does Steven like about the longer format? And why has he decided to change things around for this series? ►

"Why not start with a blockbuster? Why leave it till the last two weeks? It's like starting with a big, grand, movie-sized story!"

Clara runs into Missy again.

Maisie Williams plays a very important character...

"It allows you to play with certain things," he considers. "There's a kind of scale that you can attain in a two-parter, that you can't have in 45 minutes. It's a scale that we're not used to at the moment, as we haven't done two-parters for a while. And in a way it's sort of advertising the fact that we've got two-parters back this year. We do things in that first episode that I would say are very 'two-parter-y'.

"Back in the day, with the four-part stories, 25 minutes would go by which were just *ominous*," he continues. "It would be about the build-up, with the curtain slowly rising... and it was brilliant! I mean, the first episode of *The Ark in Space* [1975] is one of the best episodes ever. There are no guest actors – it's just the three of them wandering around a space station, with the plot not actually starting until... well, really until Part Two. But it's glorious!"

So you want to recapture that atmosphere and sense of growing mystery?

"Yes! Absolutely," he nods. "The 45-minute version of *Doctor Who*, which has served us well for 10 years – let's not diss them! – but maybe we've got to the point where we're slightly growing past them. In a standard 45 minutes, the cliffhanger that we go into the opening titles from is what would have been the first episode cliffhanger back in the day. I remember writing *Silence in the Library* [2008], and consciously doing 'Episode One-ness' for the first 20 minutes – with just the Doctor and Donna wandering around the Library – and I thought it worked really well. In a way it's slow – but it doesn't *feel* slow. It's sort of absorbing and interesting, isn't it? It draws you in without actually expending any plot at all.

"As I say, I think there are many, *many* good things about the faster-paced story," he continues. "It's not exactly served us badly! We're talking about a series that became a phenomenon on the basis of the 45-minute story more than anything else. It wasn't *The Empty Child* that made the first series a success; it was all the other ones. It was already a phenomenon by the time that came along, and it was a contrast, pace-wise. There is an element to *Doctor Who* that only works if you do it slowly, and that's a sense of creeping menace, which you can't do in 45 minutes. And yes, we are doing it this year. You're going to get lovely moments of creeping menace.

"Also," he adds, "it gives us the chance to stop and breathe a moment with the characters. I'm not saying we never did that before, but if you think back in the days of *The Impossible Planet*/*The Satan Pit* [2006], that lovely conversation between the Doctor and Rose about what they would do if they were stuck; it wouldn't be there in the 45-minute version.

"But we're only talking about faders sliding up and down. We're not saying, 'There used to be no character-based stuff in *Doctor Who*, and now there's loads!' It's not like that at all. It just means we can do a bit more. We can linger a moment on something that's revealing and interesting..."

Meanwhile – as you'll certainly have gathered by now, from the front cover of this issue – following her apparent demise at the end of *Death in Heaven*, Michelle Gomez is back, as the Doctor's arch nemesis, the Master!

"Least convincing death in history, I'd say," Steven smirks. "It bemused me that anyone thought we'd killed her at all. Obviously the Master *always* gets 'killed' at the end of the adventure. And then, with minimal explanation, just shows up again! So that's all that was."

Did you always plan to bring Missy back almost immediately?

"It wasn't planned to be this instant, no," Steven reveals. "I was working on the story and thinking about the Doctor and his arch enemies, and who his friends are and all that sort of stuff. There's a vague theme of friendship, and friends within enemies. And I thought, Missy is perfect for this story – she should be there.

"The Master has always been the Doctor by other means," Steven continues. "He/she is the most Doctor-like character in *Doctor Who* other than the Doctor himself. The one tiny difference is... she's insane! It's always been the case that they're sort of best friends, and that they like each other. That character has always just been sort of mischievous and naughty, and not really understanding the Doctor's fastidiousness about swatting flies. It's just a friendship between a vegetarian and a hunter."

Following the first two-part story, we're instantly propelled into another two-part adventure. Episodes 3 and 4 have been written by Toby Whithouse, who has previously been responsible for *School Reunion* (2006), *The Vampires of Venice* (2010), *The God Complex* (2011) and *A Town Called Mercy* (2012). This new adventure is his first two-part *Doctor Who* story.

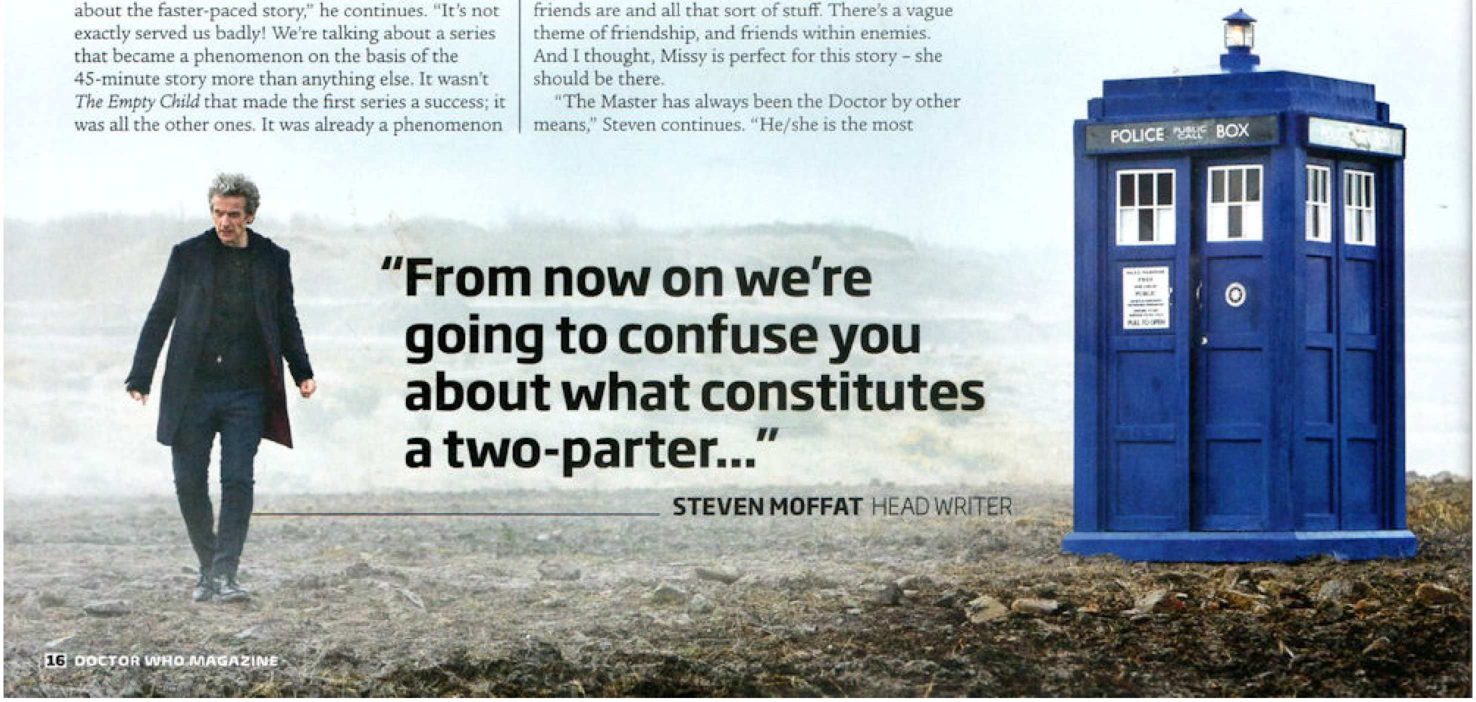
"Well, he deserves it," says Steven. "And actually, he owes me a two-parter, because he skipped a bloody series, didn't he?" He laughs. "He's one of the show's utter mainstays. One of the people on whom we completely rely. Except for last series. Just saying, Toby!"

Steven has previously explained how he feels that a two-part *Doctor Who* story has to approach the two halves quite differently – with some sort of gear change in the second part.

"Yes, that was the brief and he totally got it because he's so experienced and clever," Steven says. "A two-parter shouldn't just be a 90-minute movie cut in half. Because the way to watch a movie is not to take a week's break in the middle. The second half has to have moved on in significant ways. So I was totally – and correctly – confident that Toby could handle it."

Steven reveals that Toby's story – which was the first of the new series to go into production – was produced at exactly the same time as Steven's script for the *Sherlock* Christmas Special. Given that Steven was having to deal with both shows going in front of the cameras at once, it must have been reassuring to know that the first *Doctor Who* recording block was in such a safe pair of hands?

"Oh, Toby is *far* more than a safe pair of hands," Steven replies. "He's a pair of magical hands! He's



"From now on we're going to confuse you about what constitutes a two-parter..."

STEVEN MOFFAT HEAD WRITER

Jenna Coleman returns for her third series as Clara.

Kate Lethbridge-Stewart returns in Episode 1.

Michelle Gomez on the location shoot in Tenerife.

a great writer, Toby. And having missed a series, he was watching the Peter Capaldi Doctor, having his own view on what that Doctor is like, without me briefing him at all. He was the first writer to write for Capaldi only having seen him as a viewer. He went off and wrote his version, in different and very exciting ways, and he came up with some lovely stuff. And I love that story. I think it's terrific and it looks amazing. When Brian [Minchin, executive producer] and I were talking Toby into writing it, we were saying, 'It's the first block – we've still got a budget. You've never had the budget before!'

"I would like to think that after the scale of the first story, you've got another two-parter that seems sort of unfeasibly large for the second story of the season. It's another blockbuster."

How would Steven describe Toby's story to **DWM** readers?

"We kicked a few ideas backwards and forwards, Toby and I, for quite a while, and the one that sort of kicked him off was 'ghosts plus time travel'," Steven reveals. "You know, if you allow both time travel and ghosts in the same universe, you can meet your own ghost. That's the one that got his juices going. And it's all down to him. He also wanted an underwater base, and it looks amazing. It's an amazing set. It looks fantastic. There's one set in that story which everyone is going to assume is a location. It's so big, everyone is going to assume we must have found it somewhere. No, it's a set.

"It's the insanity of [production designer] Michael Pickwoad, I've got to say," he continues. "He just takes these things on! If I write in 'a small cupboard', we get the biggest cupboard that's ever been made. So if I write in 'a vast hangar', he just goes and makes one. He's very educated and clever, Michael – he knows everything about everything – so he knows what's available and he knows what he can make. He's insanely ambitious about what can be built in the studio. You know the split-level *Robot of Sherwood* set? The one where Robin actually comes down from the ceiling? He just went and made that! Brian and I walked on set and said, 'We didn't even *ask!* You just did it.'

"Michael just looks at every script and thinks, 'How can I make this slightly more demanding than it already is?' That's the truth. He's extraordinary. And he doesn't stop towards the end of the series. The sets get bigger and more grandiose."

Steven has some words of praise for one particular member of the guest cast in Episodes 3 and 4.

"Sophie Stone, the deaf actress. She's amazing," he enthuses. "My God, she knows how to work a close-up. I mean, she does speak in real life, but her character only speaks through sign language, so in effect she has no lines. It's all about Sophie's close-ups. She's absolutely amazing. She owns it."

Episode 5, written by Jamie Mathieson and Steven Moffat, is called *The Girl Who Died*. The following episode, written by Catherine Tregenna is called *The Woman Who Lived*. **DWM** might not have the deductive powers of Sherlock, but it sounds like the two stories might be connected...?

"From now on we're going to confuse you about what constitutes a two-parter," Steven chuckles. "*The Girl Who Died* and *The Woman Who Lived*. They're obviously connected. Is it a two-parter? Watch and see."

A new *Doctor Who* monster on a recent location shoot.

Maisie Williams, who stars in the episodes, is well known for her role as Arya Stark in another fantasy TV series, *Game of Thrones*.

"Brian suggested casting her," Steven confirms. "She's a remarkable young actress, and I think she's amazing in this. She's such a contrast with Peter. He's like a grand old Victorian barnstormer, and she's like a YouTuber! So it's a great contrast."

Can we assume, then, that Maisie plays 'the girl who died'? Doesn't that give away something rather crucial about what happens in the story?

"Maybe," Steven grins. "But the next episode is called *The Woman Who Lived*. And you can't trust our titles. *The Girl Who Died* might mean something else entirely. It could be anything at all. You don't know what any of that means, if you haven't seen it. But the one thing you can be reasonably certain of – if we say the episode is called *The Girl Who Died*, it won't be as simple as that, will it?"

Jamie Mathieson has returned to *Doctor Who* after the success of his two episodes from last year's series, *Mummy on the Orient Express* and *Flatline*.

"Jamie is a genuine talent," Steven says. "He's going to be extraordinary. He's going to be a big deal in television. The thing about Jamie is he's always got 20 ideas. That's the truth. He arrives at the start of every scene with 20 ideas. And sometimes you might have to say, 'Can we just have 15?' But I love that. I think that's amazing. Because what you need if you're a *Doctor Who* writer is you need to have more ideas than you know what to do with. So he's amazing just from the sheer vibrancy and consistency of those ideas."

Catherine Tregenna, the writer of Episode 6, is new to *Doctor Who*, but has previously written four episodes of the spin-off show *Torchwood*: *Out of Time* (2006), *Captain Jack Harkness* (2007), *Meat* (2008) and *Adam* (2008).

"When I was first writing *Blink*, all those years ago, Russell [T Davies, former showrunner] sent me Cath's *Torchwood* script, *Captain Jack Harkness*, because it was also about messages from the past," Steven remembers. "And he said, 'Sorry, but you're going to have to pick your way around this, because we've already made this one. Sorry.' So I read it, and it was a brilliant script. And I think I said, 'Why hasn't she done *Doctor Who*?' The answer was, she wasn't really that keen to do *Doctor Who*. We approached her a couple of times, and the message we got back had always been, 'Not really that keen.'

"But then it came to this particular idea, and this particular character – the Maisie Williams character – and Brian said, 'I really think we should get Cath in, even though she's always said no.' So it's the first time in history I've had to pitch to a writer. Normally they come and pitch to me! I pitched the idea to Cath. And she totally lit up about it, and she went off and wrote it. I think it's a beautiful episode. I love it. It's heartfelt and eloquent and clever. But maybe for the first time since it came back, it's *Doctor Who* as seen by somebody who just watches it fairly casually. But what was a lesson to me, is that you can get *Doctor Who* perfectly well just through casual viewing. You don't have to study it. There's not actually an awful lot to *Doctor Who*. We think as fans there's a lot to learn. No there isn't! He's got a space-time machine; it looks like a police box; it's bigger on the inside; it can go anywhere in time and space; he's from another planet; he's got two hearts. We're done!

"Anyway, I love it as an episode, and she was delightful to work with. I very much hope we get her back. I'm told by my script editors that she's since watched a lot of *Doctor Who* and got really into it." ►

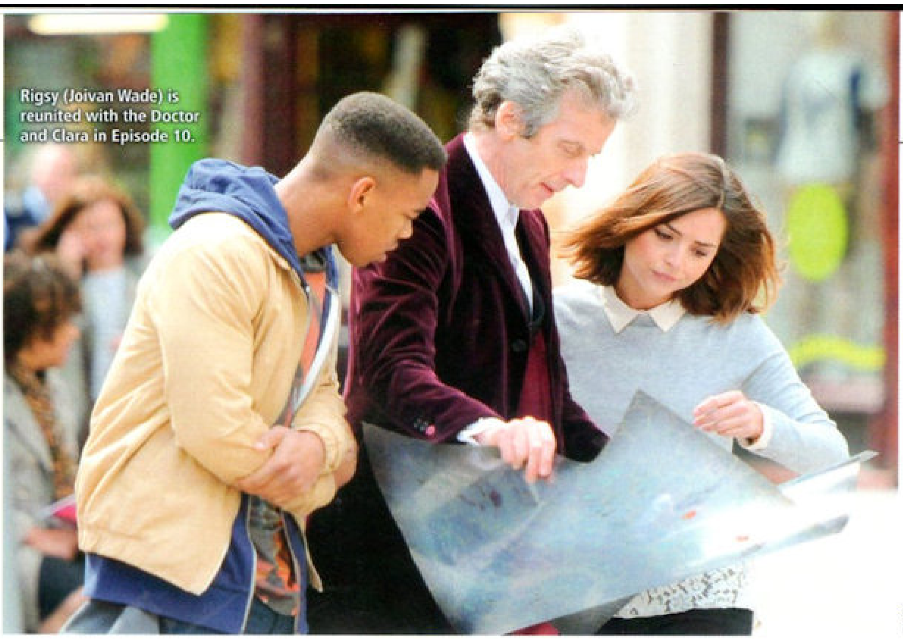
As has been noted elsewhere in the media, Catherine is the first female writer on *Doctor Who* for several years, along with Sarah Dollard, who has written Episode 10.

"Maybe this is a thing worth printing," Steven suggests. "Neither Cath nor Sarah – nor [directors] Hetti [Macdonald] nor Rachel [Talalay] – are there because they're women. They simply are not. That would be a huge insult. They're there because they're the *best*. They're there on merit, and merit alone. They were given no extra dispensation, no leg-up, no *help* by any campaign or by any political correctness. They're there purely because they're brilliant. We went after Cath – not for the first time – and this time we got her! And I think everyone will be very pleased that we did."

Episodes 7 and 8 form another two-part story. It's written by Peter Harness, who wrote last year's *Kill the Moon* and the recent BBC One adaptation of *Jonathan Strange & Mr Norrell*. This new story features the return of the Zygons – the alien shapeshifters introduced in 1975's *Terror of the Zygons* – and follows up on events seen in the 50th Anniversary Special *The Day of the Doctor*.

"Peter is one of the huge new finds for *Doctor Who*, along with Jamie and Sarah," Steven emphasises. "He's someone who loves the show, but he also knows how to push it into different areas. How to love it but not to venerate it. To be quite cheeky with it. I think I've said before in **DWM**, my favourite scene of last year is the argument between Clara and the Doctor at the end of *Kill the Moon*. I think it's a beautiful scene, which cuts to the heart of *Doctor Who*. I think Peter's got a long future with *Doctor Who*. I think he'll be around for a long while. He's someone who really, *really* gets it.

"In terms of the show itself, I had the idea for this story before I wrote the 50th. I wrote the Zygons into the 50th because I knew David [Tennant] had always wanted to fight Zygons! David would like to snog a Zygon – let's give him a Zygon. But this story is the story I've always wanted to do about the Zygons, so when I wrote the 50th, I wrote the Zygon strand as a 'prequel' to this story.


Rigsy (Joivan Wade) is reunited with the Doctor and Clara in Episode 10.

© REX

> **"I was reading Episode 10... Every scene ends on a cliffhanger; Clara's funny; the Doctor's outrageous... I just remember being so excited!"**
>
> **STEVEN MOFFAT** HEAD WRITER

"I wanted to have the idea of Zygons living among us. Originally I thought of it as a being a sequel to *Terror of the Zygons*, but when I put Zygons into the 50th, I thought, 'I could set it up now.' I thought I'd done it okay, but some people thought there was a slightly unresolved feeling to the Zygon plot in that one! I thought the idea of the Doctor wiping everybody's memory and saying, 'You have to sort it out,' was cool enough. But even if it wasn't, I think this story justifies it, because we're going to find out what the deal was. That's what this story is about. What did the Doctor arrange on that occasion?"

The Zygons take centre stage in Episodes 7 and 8.

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Steven reveals that he discussed this idea extensively with Peter Harness.

"I was relatively, by my standards, prescriptive," he says. "I wanted Osgood to be there even though she's definitely dead. I also wanted this story to be the urban, global conspiracy thriller. There's paranoia... the parallels are obvious. People are feeling ostracised and isolated in their communities..."

It sounds like there are some parallels with real-world news stories – dare we mention the word 'immigration'?

"I think we have to be awfully careful here, but I would say within the terms of *Doctor Who*, which involves blobby monsters and action adventure, this is as close to addressing the modern world as we get," says Steven. "Now I'm not suggesting that it's a political deconstruction of the way things are, but it's a decent framework for discussing it in. Zygons live among us. What do we do about it? Maybe some of them will be cross. Maybe most of them will be fine. I'd like to think that we embrace the idea that the monsters might have a point. And maybe, in fact, the monsters aren't monsters at all and are just like us. I think it's good drama.

"I think it's really terrific, that two-parter," Steven continues. "I think it's like another finale in the middle of the series. I'm really thrilled with it."

Episode 9 is written by Mark Gatiss, and it's his eighth episode of *Doctor Who* for television, since 2005's *The Unquiet Dead*. Mark's *League of Gentlemen* colleague Reece Shearsmith guest-stars in the story, which, as we chat with Steven, is just two days into shooting.

"It's a great episode, isn't it?" Steven smiles. "He had this idea for ages, and he kept starting to write it. We were working on *Sherlock* at the time, and he kept saying, 'It's not working, it's not lifting off. I don't know what's missing.' And then one day on

Sherlock, he came in and told me his idea about how to make it work. And I got *very* excited! I remember I got so excited I didn't say anything to him! I just sat there going, 'Wow.' I went home thinking about it, had dinner thinking about it, spent the night thinking about it, spent the morning thinking about it... I had to go back to Mark and say, 'Sorry, I went silent yesterday. That's because I loved it!' It took me a good 12 to 14 hours to tell Mark that I thought that was the best idea ever."

Mark's new episode is very different to all of his previous *Doctor Who* scripts, but it's still unmistakeably 'Mark Gatiss' in style and tone. However, it has a remarkably different feel to his last script, *Robot of Sherwood*.

"Dare we mention polls?" Steven raises an eyebrow. "I remember saying to Mark, before it had gone out, '*Robot of Sherwood* is never going to win the **DWM** season poll.' And yet I think it's one of the best ones we ever did. It's one of my absolute favourites. Whenever I was watching that one, when we were editing it, I just kept rewinding it to watch scenes again, I loved it so much. But he knew what he was taking on. I said, 'Look, it's never going to win the season poll,' because it's funny and silly. And yet it's profound. I think if you asked the general audience, they'd say it's one of the very best ones."

Like Toby Whithouse, Mark is clearly a writer on whom Steven heavily relies.

"Again, I wouldn't say he's 'a safe pair of hands' – he's an *insane* pair of hands!" Steven laughs. "He's one of my best friends in the world. I adore Mark. He's also brilliant, and he loves *Doctor Who*. He's sort of fearless about it.

"We've known each other for years as the two *Doctor Who* fans in television comedy," Steven reveals, thinking back to the days when he wrote BBC2's *Coupling*, and Mark was working on *The League of Gentlemen* in the early 2000s. "We got to know each other much better in the early days of *Doctor Who*, because we'd frequently catch the same train. We became instant friends. We just hit it off. I adore him and we have a great time together."

Mark has told **DWM** that he's very excited about his new episode, and he's hoping they can pull his idea off...

"It will be tough!" Steven admits. "I was looking at the rushes this morning, and it is a huge challenge. But it's looking fantastic. The director, Justin Molotnikov, is very, very good. It's a very different sort of episode."

Episode 10 has been scripted by Australian writer Sarah Dollard, and features the return of Rigsy (Joivan Wade) from last year's *Flatline*...

"What's interesting about Sarah, is she had an idea that just made me sit up. People send in ideas, and I get to see the pitches. They're mostly vaguely interesting... or not. But I thought, 'My God, why haven't we done *that*?' And I became slightly besotted with her idea.

"Sarah has worked quite a lot with Toby," Steven continues. "She wrote some of *The Game*, which was great. She actually had a bunch of ideas written up, and I fell in love with this one. I just wanted to meet her. So she came in, and we went through various storylines. I had a very strong feeling that she could go and write it, because I thought that her treatment was so good. So she went off and wrote the first 20 to 25 pages. I remember reading them on the train thinking, 'Oh my God! We've got a new one! She can totally do this!' Every scene ends on a cliffhanger; Clara's funny; the Doctor's outrageous... and I just remember being so excited.

"It was such a joy to read, and she so totally got how the show works. It can sometimes be a useless thing to say to people: 'Your first 25 pages are great, just keep going!' And that person might say, 'Aargh, I don't know what to do!' But she did, and she always did. She handed in her first draft in three chunks – which I always do, so I don't see why other people shouldn't do it – and it was terrific. I thought it was so good I wanted to move it up to pole position, to lead into the final two episodes."

Steven has written Episode 11 himself, and it's one of the strangest *Doctor Who* episodes ever made. It won't air for a few months yet, but what can Steven tell us about it right now?

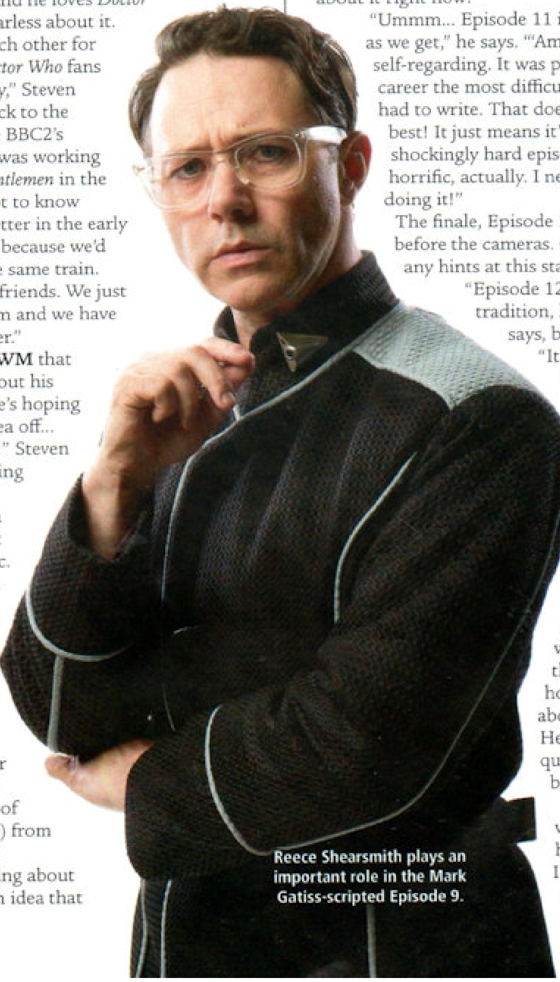
"Ummm... Episode 11 is as 'out there' as we get," he says. "'Ambitious' sounds self-regarding. It was possibly in my entire career the most difficult script I've ever had to write. That doesn't mean it's the best! It just means it's difficult. It was a shockingly hard episode to write. It was horrific, actually. I nearly went to pieces doing it!"

The finale, Episode 12, is still yet to go before the cameras. Can Steven offer us any hints at this stage?

"Episode 12 is more in the finale tradition, let's say," Steven says, before pausing. "It's all about... well, you'll see!"

Steven is currently writing the traditional *Doctor Who* Christmas Special, and tells **DWM** a whopping great spoiler that brings a smile to our face. But you'll have to wait a bit longer for that one. Overall, how does Steven feel about this new season? He considers the question for a moment before answering.

"I think it's very good indeed," he smiles, "and I really hope people enjoy it." **DWM**



Reece Shearsmith plays an important role in the Mark Gatiss-scripted Episode 9.

BBC
DOCTOR WHO
MAGAZINE

THE 2015 SERIES

EPISODE 1
WRITTEN BY Steven Moffat
DIRECTED BY Hettie Macdonald
GUEST-STARRING Michelle Gomez, Jemma Redgrave, Kelly Hunter, Clare Higgins, Jaye Griffiths

EPISODE 2
WRITTEN BY Steven Moffat
DIRECTED BY Hettie Macdonald
GUEST-STARRING Michelle Gomez

EPISODE 3
WRITTEN BY Toby Whithouse
DIRECTED BY Daniel O'Hara
GUEST-STARRING Paul Kaye, Morven Christie, Arsher Ali, Colin McFarlane, Sophie Stone, Zaqi Ismail, Steven Robertson

EPISODE 4
WRITTEN BY Toby Whithouse
DIRECTED BY Daniel O'Hara
GUEST-STARRING Paul Kaye, Morven Christie, Arsher Ali, Colin McFarlane, Sophie Stone, Zaqi Ismail, Steven Robertson, Neil Fingleton

EPISODE 5
WRITTEN BY Jamie Mathieson and Steven Moffat
DIRECTED BY Ed Bazalgette
GUEST-STARRING Maisie Williams, David Schofield, Simon Lipkin, Ian Conningham, Tom Stourton, Murray McArthur, Barnaby Kay

EPISODE 6
WRITTEN BY Catherine Tregenna
DIRECTED BY Ed Bazalgette
GUEST-STARRING Maisie Williams, Rufus Hound, Gareth Berliner, Elisabeth Hopper, John Voce, Struan Rodger, Ariyon Bakare, Karen Seacombe

EPISODE 7
WRITTEN BY Peter Harness
DIRECTED BY Daniel Nettheim
GUEST-STARRING Jemma Redgrave, Ingrid Oliver, Jaye Griffiths, Rebecca Front, Cleopatra Dickens, Sasha Dickens, Abhishek Singh, Todd Kramer, Jill Winternitz, Aidan Cook, Tom Wilton

EPISODE 8
WRITTEN BY Peter Harness and Steven Moffat
DIRECTED BY Daniel Nettheim
GUEST-STARRING Jemma Redgrave, Ingrid Oliver, Abhishek Singh, Nicholas Asbury, Jack Parker, Aidan Cook, Tom Wilton

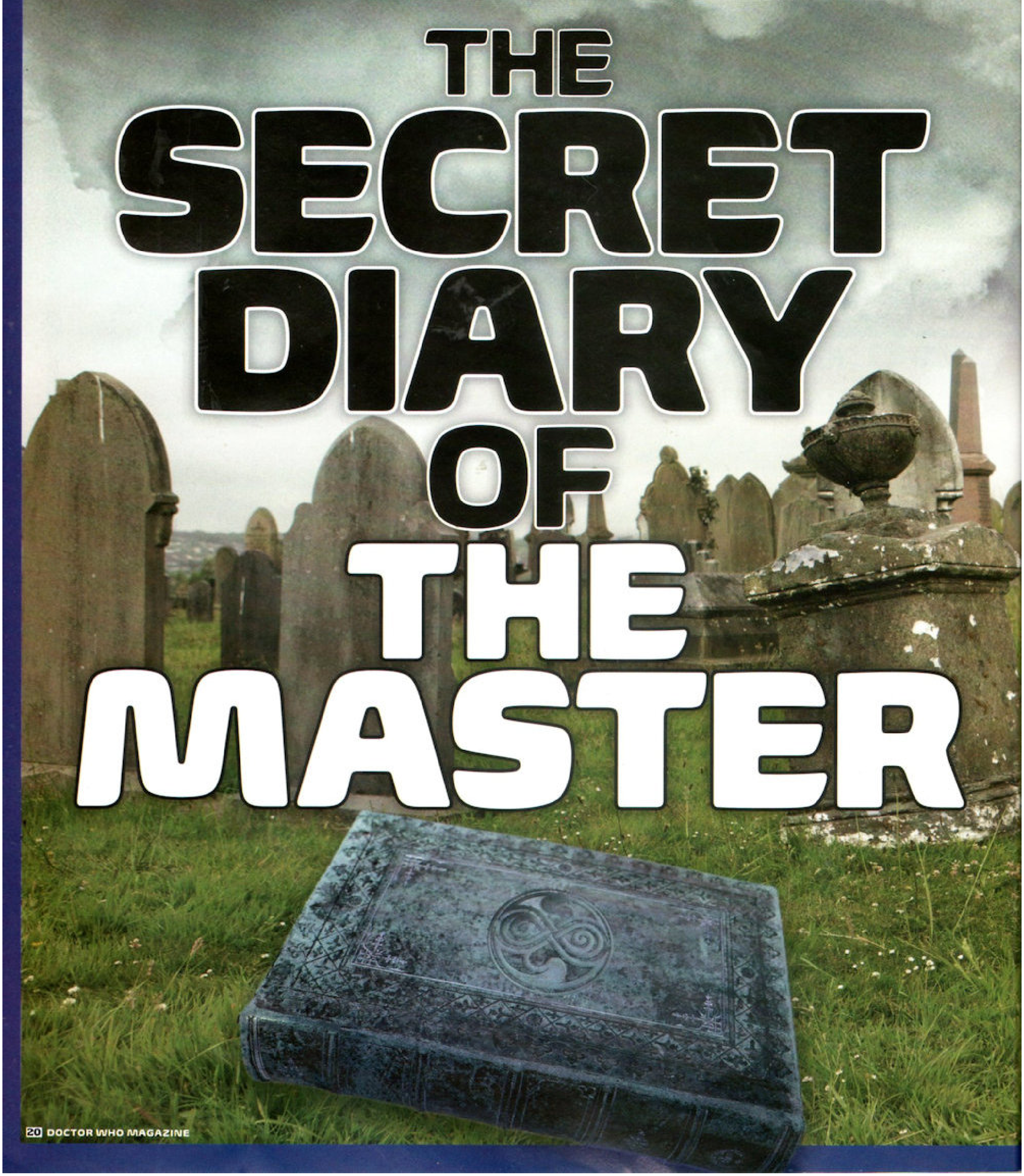
EPISODE 9
WRITTEN BY Mark Gatiss
DIRECTED BY Justin Molotnikov
GUEST-STARRING Reece Shearsmith, Elaine Tan, Neet Mohan, Bethany Black, Paul Courtenay-Hyu

EPISODE 10
WRITTEN BY Sarah Dollard
DIRECTED BY Justin Molotnikov
GUEST-STARRING Joivan Wade, Robin Soans

EPISODE 11
WRITTEN BY Steven Moffat
DIRECTED BY Rachel Talalay

EPISODE 12
WRITTEN BY Steven Moffat
DIRECTED BY Rachel Talalay

THE SECRET DIARY OF THE MASTER



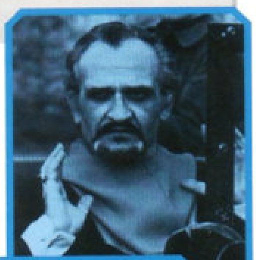
DWM has intercepted a top-secret email about the Time Lord menace known as 'the Master'; the villain with many faces and countless plans...

FEATURE BY **JAMES STOKER**

Subject: MATERIAL FOR THE BLACK ARCHIVE

From: Malcolm Taylor
To: CSO Kate Lethbridge-Stewart,
UNIT Command (Geneva), UNIT Command (New York)

Sent: 8 November 2014 21:03



The clear-up team at the incident site (Graveyard One) found a battered journal near one of the graves. The cover is black and all the pages are black, but a scan has revealed some text written in black ink. I thought it should be brought to your attention, as it appears to be the Master/Missy's own account of his/her activities, and may fill in a few gaps in our knowledge. Plus, it's an exciting read!

Malcolm Taylor
Scientific Adviser

#1 THE AUTON ALLIANCE

It has come to my attention that my former academy acquaintance the Doctor (the notorious renegade who scored less than me in cosmic science, never forget) has been exiled to the planet known as Earth. It seems that the Time Lords tired of his repeated interference in the affairs of other planets, and the quixotic fool let himself get caught! This means the entirety of the rest of time and space is now at my mercy. I can invade and enslave any world throughout the known history of the universe, without fear of the Doctor intervening to defeat me!

But instead, I have a better idea. I shall invade and enslave the one planet still under the Doctor's protection – Earth! Others have attempted to invade and enslave this miserable little planet, the Daleks, the Cybermen, the Great Intelligence – but I shall be the first to do so *sarcastically*. Then, when I have taken over his precious little planet and wiped out his favourite race, I will look him in the eye, and he will at last know he has been finally defeated by the Master. And then, and only then, shall I destroy him. The more he struggles to postpone, that moment, the greater the ultimate satisfaction!

To that end, I have forged an allegiance with the Nestene Consciousness. Their previous attempt to invade the Earth was thwarted by the Doctor, so I have offered them my services as an 'invasion consultant', representing them in recruitment matters, designing new and more frightening ways of causing death *etc*. I have settled upon an ingenious pseudonym – Colonel Masters! – so now all that remains for me to do is to take the first step of my ruthlessly efficient invasion plan. I must gain control of a circus!

Fantastic plastic.

#2 THE PARASITE PARADIGM

Targetting a missile!

Unfortunately my previous plan did not succeed because at the last minute I realised that my alien associates would betray me and I was forced to combine forces with the Doctor to defeat them. In addition, he managed to obtain the dematerialisation circuit from my TARDIS so I am now, also, trapped on the planet Earth at some imprecisely-defined time period that is probably the 1970s.

Fortunately I had anticipated this contingency and prepared a back-up plan. For the past year I have been posing as Professor Emil Keller, inventor of the Keller Machine; a machine that can extract evil impulses from the human mind (when in fact the machine contains a mind parasite that feeds on evil). My plan is childishly simple. There is shortly to be the first ever World Peace Conference in London. For the past year Chin Lee, the aide of the Chinese delegate, has been under my hypnotic control and working part-time as my assistant. First she will create international tensions by killing the Chinese and American delegates, and then I will steal the Thunderbolt gas missile and fire it at the conference, triggering a third world war. Then when the planet is in ruins, I shall take over. (I'm not quite sure how the mind parasite fits into this, but I daresay it will come in useful.) I confess that over the past year I have grown rather fond of the music known as 'prog' and will regret its loss in the ensuing nuclear holocaust. (Note to self: remember to buy King Crimson's latest LP *before* firing the missile.) But now I must take the first step in my failure-proof plan. I must gain control of a high-security prison!

#3 THE AXOS AXIS

Unfortunately my previous plan did not succeed because the mind parasite turned against me and I was forced to team up with the Doctor to control it. (To be honest, if I hadn't bothered with the mind parasite and just focused on stealing the missile, I think my plan might have worked.) However, I did manage to recover my dematerialisation circuit and regain my liberty!

Unfortunately no sooner had I regained my liberty than my TARDIS was captured by an alien entity known as Axos. Thinking on my feet, I offered it my services as a 'nutrition consultant', recommending the planet Earth as a top lunch spot. "All you have to do is exploit human greed," I told it, and I think that appealed to its sense of moral justice. I had to drive a hard bargain, though. In return for my assistance in leading them to the Earth, and my knowledge of local customs, what sort of weather to expect, and where to find the best secluded beaches, they promised to spare me and my TARDIS, and to ensure the death of the Doctor and the destruction of all life on Earth. Little do they know that as soon as I am free I shall betray them and bring about their own destruction!

Teaming up with Axos.

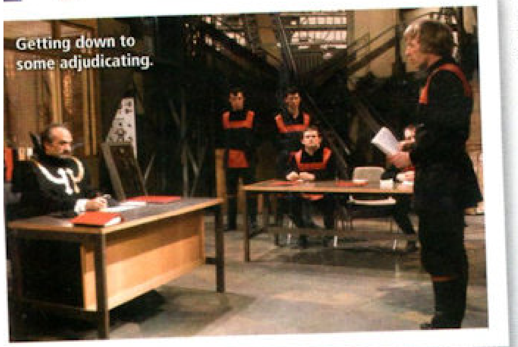
#4 NEFARIOUS ON UXARIEUS

Unfortunately my previous plan did not succeed because Axos anticipated my betrayal and turned against me and I was forced to team up with the Doctor to defeat it by trapping it in a time loop. However, little does the Doctor realise that I managed to break free in my TARDIS when he wasn't looking! On top of that, it turns out that the Time Lords have put a block on his knowledge of dematerialisation theory, so even if he got that antiquated piece of junk of his working, he still wouldn't be able to leave Earth! I had quite a long laugh about that, it cheered me up a lot.

Fortunately I had a back-up-back-up plan prepared for precisely this eventuality. A while back I stole some files from the Time Lords regarding a super-race that developed a Doomsday Weapon. Sadly it was never used, except for a few tests, because the super-race became priests of a lunatic religion worshipping machines as gods blah blah blah the usual thing. Anyway, the point is, it still works, and with the Doctor stuck on Earth, there's nothing to stop me using it to hold the cosmos to ransom. "Peoples of the universe, your attention please!" To be honest, I doubt the Time Lords have even noticed that the file is missing!

The Doctor's here! He got to the planet first with that friend of his, Miss Grant! I don't believe it. He must've been sent by Time Lords. I shall have to acquire the credentials of an authority figure and force the human settlers to co-operate with me!

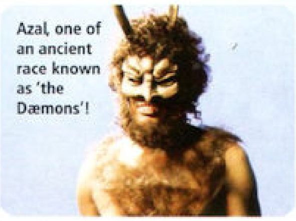
Actually there seems to be quite a lot of tedious argy-bargy between the settlers and the miners about mineral and colonisation rights, I think I might just sit this one out for a bit.



Getting down to some adjudicating.

#5 THE DÆMONIC DÆCEPTION

The villagers of Devil's End.



Azal, one of an ancient race known as 'the Dæmons'!

Unfortunately my previous plan did not succeed – even though I offered to team-up with the Doctor and rule the galaxy together as gods, he appealed to the weapon's Guardian's sense of decency and it self-destructed. Honestly, if you own a Doomsday Weapon, you can't act all surprised when criminal masterminds turn up wanting to use it to blackmail the galaxy.

Fortunately I had prepared for this eventuality and developed a contingency plan. As is generally known, the human race has been the subject of an experiment by an ancient race known as the Dæmons (I love that special 'æ' symbol they have, it's so important to have good branding), who have inspired various landmarks in civilisation; the Renaissance, the Industrial Revolution, the Swinging Sixties *etc*. When their experiment is complete they will either destroy the Earth or bequeath it to the being with the strongest will (*ie* yours truly!) so either way it's a win-win.

To that end, I have insinuated myself into the Devil's End village community, replacing Canon Smallwood (who now lives up to his name, thanks to my Tissue Compression Eliminator!) to act as their new vicar, the Reverend Magister (another ingenious pseudonym – it's *Master* in Latin!). I had expected some resistance from the Church of England about being a rationalist, existentialist priest, but apparently I "would fit right in." I had also expected some difficulty in establishing a black magic coven, but it turns out that the local Young Farmers Association were already doing something quite similar. Now all that remains is to await the day of summoning, so I have been keeping myself busy performing weddings, christenings and organising a church fête, whilst making sure they were Weddings of Doom, Christenings of Fear, and a Fête Worse Than Death.

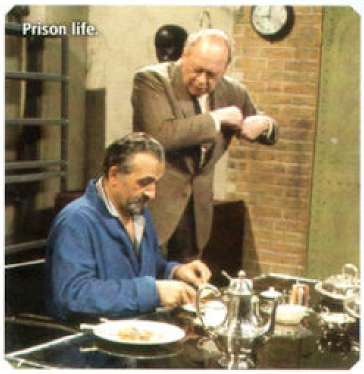
#6 THE UNDERWATER UNDERTAKING

Unfortunately my previous plan did not succeed because Azal the Dæmon turned against me and offered to bequeath its power to the Doctor. If that were not humiliating enough, it was the Doctor's friend Jo who saved the day with an act of self-sacrifice, we didn't even have to team up to defeat it! And then I was caught by UNIT (!), by the Doctor's preposterous vehicle 'Betsy' operating under remote control (!) and the village children booed me like some sort of pantomime villain (!). But that wasn't even the most humiliating thing. No, the most humiliating thing was that at my trial, the Doctor pleaded for my life, the sanctimonious fool!

So instead of execution, I find myself imprisoned in an island fortress on this miserable little planet. Thankfully I have been provided with everything I could need; a rowing machine, a colour television and a prison governor who is highly susceptible to psychological manipulation. It's almost as if they *wanted* me to escape!

Fortunately I had anticipated this contingency and, whilst I was rummaging through the Time Lords' files, I learned that the Earth had previously been home to a race known as ~~Silurians~~ ~~Eocenes~~ a race of intelligent reptiles. All I have to do is to trigger their revival from hibernation and they will emerge from their underground and underwater bases and conquer the Earth. Then the human race of which the Doctor is so fond will be wiped out and I shall escape in my TARDIS (currently disguised as a Speak Your Weight machine in Swindon leisure centre).

I have been watching a documentary on a rather interesting extra-terrestrial life-form known as 'Clangers'. Once I have made my escape, I must visit them to discuss the possibility of forging an alliance in universal domination.



Prison life.

#7 THE MINOAN MANOEUVRE

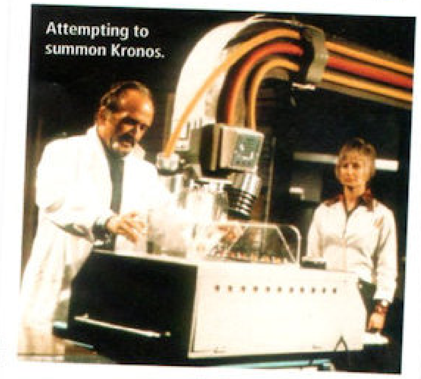
Unfortunately my previous plan did not succeed because the 'Sea Devils' turned against me and I was forced to team up with the Doctor to escape with my life. However, I did manage to evade capture in a hovercraft. I didn't see the Doctor's reaction, but I expect he was apoplectic with fury that he had yet again been outwitted by a superior intellect. I think I caught a glimpse of him smiling apoplectically.

Fortunately I had foreseen this outcome and concocted a plan entirely unlike any plan I have previously concocted. As is generally known, the human race's development has been influenced by an ancient race of beings that have since become figures of myth. I intend to summon one of these creatures, Kronos, and use its irresistible power to gain dominion over all time and space. Yes, there is always the chance that unleashing Kronos will result in all order and structure being swept away blah blah blah, but all that matters is the look on the Doctor's stupid face when he sees that I have won.

To that end I have acquired a new, unguessable pseudonym, Professor Thascales (it's *Master* in Greek!) and I have two employees; Ruth Ingram, who is childishly easy to manipulate by playing on her 'women's lib', and Stuart Hyde, who has an extremely irritating moustache. I fail to understand why the Doctor chooses to retain human 'assistants'; they are insolent, unreliable, and no end of trouble.

In anticipation of my forthcoming victory, I have also stylishly redecorated my TARDIS interior.

I don't believe it! The Doctor has redecorated his TARDIS interior in *exactly the same style* as mine! This is what happens when you shop from the same catalogues. I've gone right off the 'washing up bowl' motif now.



Attempting to summon Kronos.

#8 THE MASTER'S DALEK PLAN

■ Unfortunately my previous plan did not succeed because it turns out that I could not control Kronos' irresistible power and it/she turned against me. And then Miss Grant intervened with an act of self-sacrifice *again* and then the Doctor pleaded for my life *again*! The self-righteous fool!

Fortunately I made my escape by cunningly running away at the last minute, enabling me to roam the universe in search of new allies. Regrettably I was unable to locate the Clanger moon, so instead I have forged an alliance with my second choice, the Daleks, utilising their allies, the Ogrons. I'm not convinced they are the race of 'ruthlessly efficient mercenaries' that the Supreme Dalek claims, but it did insist. So here I am, stuck in an interplanetary police ship with a couple of lumbering fools called Og and Not-Og, whose main pastime is eating things they've discovered in their armpits.

My plan could not be simpler. Using a hypnosound device, I will make Earthmen and Draconians believe that they are attacking each others' ships, when in fact the Ogrons are responsible (note: put hypnosound on highest setting to compensate for body odour). This will result in a war which will leave the galaxy in ruins. The Daleks have agreed that I can then become ruler of the Earth (which will also be in ruins, but never mind).

Ogrons doing the dirty work.

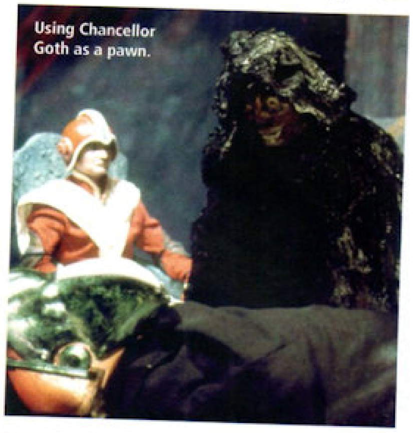
■ The Doctor and Miss Grant are prisoners on Earth! I shall take on the identity of a Commissioner of Interplanetary Police, so they can be handed over to me.

■ Actually there seems to be quite a lot of tedious diplomatic argy-bargy, so I think I might just sit this one out for a bit. I've picked up an account of a Martian invasion of Earth and it's a real page-turner.

#9 THE ASSASSINATION MACHINATION

■ Unfortunately my previous plan did not succeed because the Daleks left me in the lurch, and the Doctor used the hypnosound device to make the Ogrons think they were being attacked by some sort of orange scrotum monster. After that, I cunningly ran away in the confusion while the Doctor lay on the floor. I think I may have shot him, but it wasn't very clear.

■ Sorry, I haven't been updating my Masterplan Journal for a while, it has been quite remiss of me. Suffice it to say that due to circumstances beyond my control I am now an emaciated husk at the end of my regeneration cycle. Luckily, whilst writhing in pain on Terserus, I was visited by Goth, a craven-hearted, spineless poltroon. It was a simple matter to turn his insatiable lust for power to my advantage; little does he realise that I am merely using him to gain access to the Eye of Harmony in order to use its force to regenerate. It will also destroy the Time Lords, obliterate their solar system *and* give me supreme power over the universe, so you could say this plan ticks all my boxes. As long as the Doctor doesn't turn up, nothing can possibly go wrong! Nevertheless I have decided to summon the Doctor back to Gallifrey, to serve as a scapegoat for the killing of the President. "Please, Master, I beg you," Goth said. "If you use *anyone else*, your plan will *definitely work*, the last thing you want is the Doctor here to stop you!" But I overruled him. Goth does not understand hatred as I understand hatred.


Using Chancellor Goth as a pawn.

■ The Doctor is even now making his way to my secret lair. I am beginning to think that Goth may have had a point.

#10 TRAKEN WITHOUT CONSENT

■ Unfortunately my previous plan did not succeed because the Doctor engaged me in an unseemly brawl as I unleashed the forces of the Eye and I fell through a crack in the floor. Luckily I landed on a pile of mattresses I had prepared for just that eventuality, and the Sash of Rassilon had converted sufficient power to defer my demise, so I departed in my TARDIS.

Since then, I have been scouring the universe for an alternative means to restore my regeneration cycle, and have located a likely candidate; the Traken Union is organised by a Keeper utilising a vast energy source imaginatively known as The Source. All I need to do is gain access to that power!

To that end, I have disguised my spare TARDIS as a so-called 'Melkur' and materialised on Traken, pretending to be immobilised by the planet's nauseating web of harmony. The current Keeper is close to death, so I shall take his place any day now.

■ This is taking slightly longer than expected. I've been here a month and all that's happened is some drippy girl has brought me flowers. Still, I shall be Keeper shortly, and she will be among the first to die.

■ It's been a year. She's still bringing me flowers.

Playing the long game on Traken.

■ It's been two decades. For goodness' sake, when is the malingering old fart going to peg it?!

■ At last, he's announced his successor! Not long to wait now. The drippy girl, Kassia, may yet prove useful. I have observed her via a special stereoscopic system I have developed, my 'Master-View' or 'View-Master' if you prefer. Oh, and now the Doctor's turned up. Even though I keep dropping hints, he still hasn't worked out it's me! The pathetic fool!

#11 THE ENTROPIC ENTERPRISE

■ Unfortunately my previous plan did not entirely succeed because the Doctor's young friend Adric tampered with the Source. I shall have to keep my eye on that one. However, I did succeed in acquiring a new body at last, that of the Consul Tremas. The fact that his name is an anagram of my own is a pleasing coincidence; had he been unavailable I might have had to acquire the body of 19th century Latvian writer Juris Māters.

Anyway. Rather than formulate a new plan, I have decided to adopt a more 'improvisational' approach. I suspect the Doctor will shortly be intending to repair his antiquated TARDIS's chameleon circuit. To do so he will need to take the measurements of a real police box after materialising around it. So all I have to do is materialise my TARDIS around it first and I will gain access to his ship!

■ It has occurred to me that given there are over a thousand police boxes, the chances of me locating the correct one are extremely remote. However, knowing the Doctor, I expect he'll leave it to the very last minute and choose the very last police box in operation just before it's demolished.

■ I was correct! Predictable as ever, Doctor! But now he intends to flush me out by materialising his TARDIS underwater. Little does he realise that I anticipated this contingency and am equipped with water wings and a nose clip!

Forced to team up with the Doctor again.

■ The Doctor's efforts were not 'flushed with success' (Laughs Evilly Out Loud). Now he has landed on Logopolis, I intend to make a dramatic entrance by landing my TARDIS nearby in the form of a fig tree!

■ I don't believe it! Nobody has noticed, nobody even looked up. Oh no, wait. I've left the perception filter switched on.

#12 THE RECURSION INCURSION

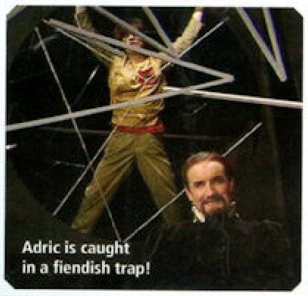
Once I'd landed on Logopolis I decided I'd try sabotaging whatever they were doing there, just to see what would happen. It turns out they were using pure mathematics to prevent the heat death of the entire universe! I tried turning Logopolis off and on again but that had no effect, so I had to team up with the Doctor to avert the end of creation.

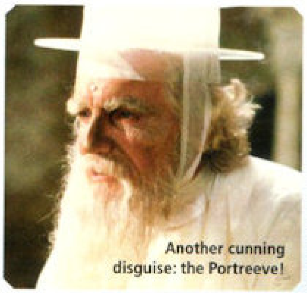
It then occurred to me that this was an excellent opportunity to hold the universe to ransom. To be honest, it was only after I'd broadcast my ultimatum that I realised that most of the universe wouldn't understand it, or would have no way of replying even if they did. But I made the Doctor fall to his own 'heath death' (LEOL) and use up a regeneration so I think it still counts as a win.

Maintaining my 'improvisational' approach, I have kidnapped Adric and placed him in my web. I had expected the boy's will to weaken, but embarrassingly it seems to have had quite the opposite effect.

Whilst it was annoying that the Doctor did not recognise me on Traken, it made me realise that if I wear a disguise I get all the fun of unmasking myself and seeing the look on the Doctor's stupid face when he realises that it was me all along. To that end, I have disguised myself as the enigmatic 'Portreeve'!

Whilst it is great fun doing the voice, it's a real pain having to remove the beard, wig, bald cap and old man make-up every time I want to pop back to my TARDIS to taunt Adric – only to then have to go through the painstaking process of putting them back on again! There must be an easier way of doing this!

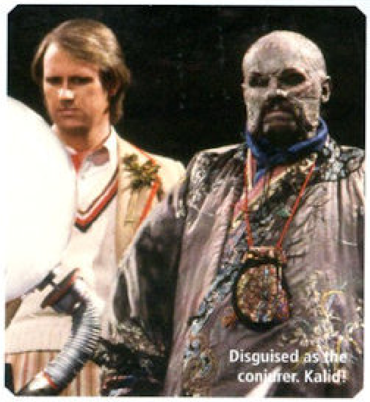

Adric is caught in a fiendish trap!


Another cunning disguise: the Portreeve!

#13 THE CONCORDE CONTRIVANCE

Unfortunately my previous plan did not succeed because I inadvertently gave the simulated population of Castrovalva free will and they turned against me! Fortunately I had anticipated this contingency and escaped; I need not waste time explaining how.

However, I have now exhausted my TARDIS's dynomorphic generator. I could recharge it or acquire a replacement, but that would be child's play and I have a better idea. I will exploit the power of the Xeraphin! The last survivors of that benighted race have settled on prehistoric Earth, and have melded themselves together into a neuronic nucleus which is a perfect fit for my TARDIS's battery compartment!


Disguised as the conjurer. Kalid!

A couple of minor setbacks. I was forced to eliminate a couple of the Xeraphin and now they have sealed themselves into their sanctum. In order to gain access to the sanctum I require a TARDIS – so I have laid an induction loop around the chamber in order to harness its power and have used components from my own TARDIS to generate a time contour in order to kidnap Concorde from 140 million years in the future in order to arouse the Doctor's curiosity so that he follows in a second Concorde, bringing his TARDIS with him, so that I may use it to enter the sanctum. Nothing could be simpler!

It's just occurred to me that I could have entered the sanctum using *my* TARDIS, but I've started now. Anyway, the point is, I get to try out a new disguise! I shall be an inscrutable conjurer called Kalid with an equally inscrutable accent. In order to save time, I'll maintain the disguise and keep up the accent even when I'm on my own.

Here goes. "Ying tong ying tong ying tong yiddle-I-po, yiddle-I-po..."

#14 THE DIALECTS MASTER PLAN

My disguise worked like a dream. Even after I dropped a big hint about summoning Dæmons, he still didn't guess it was me!

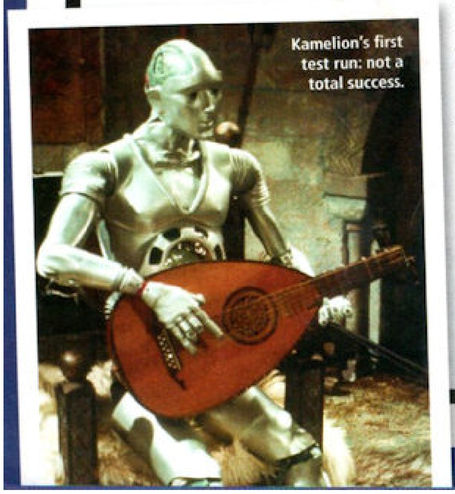
Unfortunately the rest of my plan was not as successful, as some human half-wits tampered with the Doctor's TARDIS so that when I requisitioned the Doctor's temporal limiter I mistakenly took the time lapse compressor, and when the Doctor finally handed over the limiter, he had programmed it so that I would follow his TARDIS into the future at the same co-ordinates and be 'wicketed' back to Xeriphas like a 'cricketing ball'.

Fortunately, on Xeriphas, I acquired a device left over by an earlier invader, a robot called Kamelion, which enabled me to make my escape. Plus I now have a recording of the Doctor admitting "The Master has finally defeated me" to use as my 'ring-tone'.

With Kamelion's unique shape-changing ability at my command* it will be an elementary matter to undermine the key civilisations of the universe and install myself as emperor in the ensuing chaos. But I shall first test his efficacy on the planet Earth. I will use Kamelion to discredit King John so he can no longer offer Magna Carta. Small-time villainy by my standards, but no matter.

To that end, I have made sure the Doctor's dreary TARDIS will be drawn off-course so that his presence will confirm the King's alliance with the devil and he can bear witness to my victory. Plus, it gives me a chance to surprise him with another of my impenetrable disguises and equally impenetrable accents! I shall pose as Sir Gilles Estram (an anagram of Master!).

Here goes. "Your muzza waz a 'amster, and your fazzer smelt of Elderberries!" Flawless.


Kamelion's first test run: not a total success.

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* Yes, I know Zygons can shape-change too. And Rutans. And Axons. But they are all unreliable, unlike my Kamelion!

#15 THE EXTRICATION EXPEDITION

Unfortunately my previous plan did not succeed because Kamelion proved unreliable, to the extent that he has now become the Doctor's new assistant! Little does he realise that the metal marionette remains under my influence!

In other news, I have been contacted by the High Council requesting my assistance. I could refuse, but as the Doctor appears to have vanished from time and space, I find myself at something of a 'loose end'.

They want me to rescue the Doctor! The vainglorious hypocrites! They're so desperate they're offering me a new regeneration cycle. I knew they could give out regenerations! I *knew* it! They've got it all worked out. I'm to transmat into the Death Zone with an assortment of High Council knick-knacks to serve as my credentials. I've agreed, a little unwillingly, but I've agreed.

The Death Zone is not the most hospitable of environments – hang on, I've forgotten my cloak.

Fortunately the guard had it, thank goodness, now that I'm back in the Death Zone it really takes the edge off.

Hello. Is that the Doctor's preposterous vehicle 'Betsy' I see trundling towards me?

Called in by the Time Lords.

The Doctor's driven off with my Seal of Rassilon, the pompous fool! I never did like his third incarnation. I count myself fortunate that that awful Brigadier isn't here too.

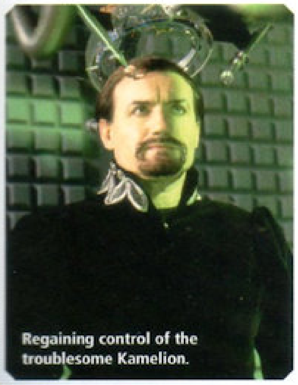
Now another Doctor's nabbed my recall device, leaving me at the mercy of a bunch of Cybernetic simpletons!

I don't believe it. Not only does the earliest Doctor pretend not to recognise me (we were at the Academy together, which for him is fairly recent!), but what thanks do I get for warning Tegan to hide from the Cybermen or for providing the solution to the minefield? I've a good mind to kill the ingrate, three times over!

#16 MACHIAVELLIAN WITH KAMELION

■ So the Brigadier *was* in the Death Zone as well. Marvellous. That's the last time I try to help the Doctor *or* the Time Lords. From now on, I shall stick to formulating schemes to become ruler of the cosmos, as well as devising new and exquisite tortures for the Doctor's final moments.

To that end, I shall build a new and even more deadly version my Tissue Compression Eliminator. Firstly, I will improve it so that it works on things that aren't technically tissue, such as spacesuits and robots (in case I ever run into those Cybernetic simpletons again!). Secondly, I will make it much more powerful – Aaaaaaargh!


Regaining control of the troublesome Kamelion.

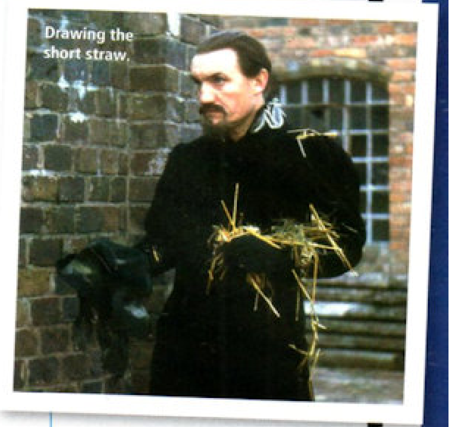
■ Kamelion! Kamelion, my slave! I need you! You must pilot the Doctor's TARDIS to Sarn!

■ Unfortunately, through no fault of my own, I have suffered a minor mishap, which has left me 'dimensionally challenged'. Fortunately I anticipated this eventuality and have already found a means of restoring myself – and making myself a thousand times stronger! On the planet Sarn there is a source of Numismaton gas, an immensely rare catalytic reagent with infinite transforming power.

To that end, I have re-established control of Kamelion and he has brought the Doctor's TARDIS to Sarn, enabling my own remote-paralleled TARDIS to follow. Regrettably it has now fallen over, door-side-down, and the Doctor's latest human companion has absconded with the comparator from the Doctor's TARDIS. I have ordered Kamelion to apprehend the mewling brat.

■ Kamelion continues to resist me, so instead I shall enlist the services of the wretched citizens who endure on this doomed planet. They think Kamelion is a messenger of their god, the gullible idiots! I shall use them to regain access to my TARDIS – after the Doctor has been consigned to the flames!

#17 THE MINER MISDEMEANOUR


Drawing the short straw.

■ Unfortunately my previous plan did not entirely succeed because the Doctor interfered with the gas supply, so whilst I was restored to my former dimensions, I was nearly incinerated. Fortunately I had anticipated this eventuality and survived; I hardly need waste time explaining how.

I have decided to adopt a new stratagem to gain mastery of the planet Earth. I shall form an alliance with the Rani, a fellow Time Lord exile. I dropped in on her domain of Miasimia Goria to find she had abandoned it in mayhem. It transpires she is on Earth, no doubt to conduct more of her ingeniously depraved experiments. I feel certain that she will be ecstatic to have the opportunity to collaborate with me. And being of a female persuasion, she will be unable to resist my considerable charms!

My plan could not be simpler. The town of Killingworth is shortly to play host to a gathering of the finest minds in nineteenth-century science; Thomas Telford, Michael Faraday, Humphrey Davy, Edwin Beard Budding, the inventor of the lawnmower and the adjustable spanner... over 20 men of genius. Imagine what could be achieved with those men's talents! The enormous suspension bridges you could build!

However, no triumph would be complete without the presence of the Doctor. To that end, I have manoeuvred his TARDIS off course to land in Killingworth, and I have adopted my most ingenious disguise yet – that of a humble scarecrow! Imagine the Doctor's surprise when he and his companion approach me and I suddenly spring into life! LEOL!

■ I don't believe it. They just walked straight past! Barely gave me a second look!

#18 THE MATRIX DATA PRANK

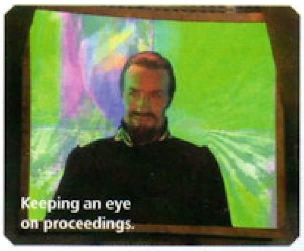
■ Unfortunately my previous plan did not succeed because the Rani turned against me and attempted to leave in her TARDIS – unaware that the Doctor had sabotaged it. Fortunately I had anticipated this eventuality and escaped; I need not bother elucidating how. (She seemed genuinely interested in my 'gather geniuses' plan, so I said she could carry on without me.)

Since then, some fascinating information has come to light. I have learned that a party known as the Sleepers have been purloining secrets from the Matrix! Not only that, but when the High Council discovered the thefts, they covered it up by moving the Earth and its entire constellation across space! And not only that, but the Doctor has blundered into exposing this subterfuge! And so to cover *that* up the High Council have appointed the Valeyard – an amalgamation of the darker sides of the Doctor's nature from his future – to put the Doctor on trial in return for his remaining incarnations! I'm not convinced any of it makes sense, but suffice it to say when I found out I couldn't help singing "Happy Birthday To Me!"

For my own entertainment, I have entered the Matrix, using my copy of the Key of Rassilon (I always knew it would come in handy), and sent the Doctor two star witnesses; my occasional associate Glitz and the Doctor's companion Mel. Hilariously, I have taken her from a point in the Doctor's future! It will cause no end of confusion!

■ Just dropped my gossip bomb. "The Valeyard, or as I've always known him, the Doctor." LEOL! Now to watch them destroy each other, I've arranged for Glitz to deliver the Doctor to the Valeyard in return for the master tape with all the secrets of the Matrix!

Star witnesses.


Keeping an eye on proceedings.

#19 THE SURVIVAL STRATAGEM

Trapped on the Cheetah planet.

■ Unfortunately my previous plan did not succeed because the Valeyard betrayed me and booby-trapped the master tape with a limbo atrophier! It's just the sort of thing the Doctor would do!

Fortunately, I had foreseen such an eventuality and escaped by a method which I find unnecessary to relate. However, after relinquishing the services of Glitz, I have now become trapped on a world inhabited by humanoid cats. I am not entirely sure how this occurred; I was whiling away a quiet moment concocting a humiliating demise for the Doctor when a black cat hissed at me and I was teleported to another world. It was most vexing.

It was a simple matter to take command of these animals. The Cheetah People are creatures of instinct while the black cats, called Kitlings, have the ability to teleport from world to world. Irritatingly they cannot be used as a means of escape, and the longer I remain on this planet the more contaminated by it I become. I can already sense it affecting me, making me catlike. In addition, the more the Cheetah People fight, the more they hasten this planet's destruction. To survive I must maintain my self-control, whilst supplying these beasts with more carcasses. I must keep calm, and carrion!

Nevertheless I have formulated a plan of escape. I have been using the Kitling to kidnap humans from Earth. They will become animals of this world and when they try to return to their homes, I shall return with them!

■ So, the ever-predictable Doctor is on Earth. I shall observe his progress with – shiny ball! There's a shiny ball! No. I am not a cat! I must concentrate. Concentrate. On... this fascinating piece of string.

No! I must resist. I must control my felines... my feelings!

The SECRET DIARY of the MASTER

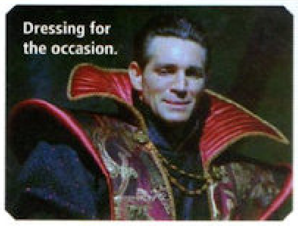
#20 THE REGENERATION OPERATION

Unfortunately my previous plan did not wholly succeed. I escaped to Earth, wreaked some mayhem, then grabbed the Doctor and teleported us back to the Cheetah planet – but then he teleported away, leaving me waving a bone.

Fortunately, I had predicted this outcome and escaped – the details are of no concern – and cured myself of the planet's influence. Or maybe it just went away when the planet blew up?

Unfortunately, no sooner had I done so, I was captured by the Daleks, who have turned against me and placed me on trial! Fortunately, I had also anticipated this, and have acquired the ability to reconstitute myself as a viscous worm. I could barely suppress a malevolent chuckle as the Daleks read out my "list of evil" (what *has* happened to their voices?) and passed sentence. Then I requested that the Doctor take my remains back to Gallifrey – a request that they should never have granted!

I have forced the TARDIS to make an emergency landing on Earth and now possess the body of a human called 'Bruce'. It took a while to become accustomed to his walk; the accent may take a little longer to get used to.


Dressing for the occasion.

This new body of mine is already wearing thin; I daren't pick my nose in case it falls off. So instead I shall steal the Doctor's! (I mean his whole body, not just his nose.) But first I must find him. The Asian child has the key to the TARDIS.

Fortunately when I oozed out of the TARDIS door I left it unlocked, so it turns out I didn't need the key after all. But now I have my own 'assistant', a delightful young miscreant called Chang Lee.

So the Doctor has regenerated. Not only that, but he now seems to be half-human (how did he manage that?). But most shockingly of all – he now goes around 'snogging' his assistants! Needless to say, I shall not be following suit. If Chang Lee is very good he may get a small peck, but that is all.

Unfortunately, opening the Eye of Harmony has betrayed my presence, so we are now engaged in a race against time to obtain a Beryllium clock. I'm not entirely sure why, but it seems important.

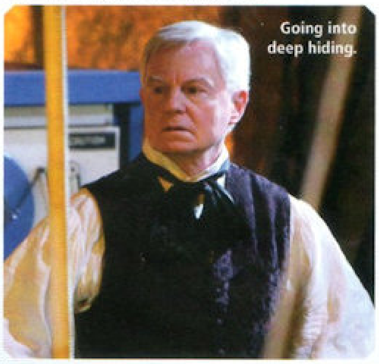
#21 BACK FROM THE DEAD

Unfortunately my previous plan did not succeed. I'm not entirely sure what happened, but I'm pretty sure I must have died as I've now been resurrected by the Time Lords to fight in a "Time War" which I get the strong impression was *started by the Doctor*! I don't know whether to be impressed or envious, but either way I'm glad I'm back to enjoy it. The Time Lords must be desperate, they've given me a whole new regeneration cycle!

The Doctor is to seal the rift at the Medusa Cascade while I face the Dalek Emperor at the Cruciform.

Ah. I see why they granted me all these extra regenerations now. It's a massacre! Well, the Time Lords may consider me expendable, but I don't. Fortunately, I predicted this eventuality and have prepared a plan of escape – if the Doctor can be half-human, I can make myself *entirely* human using a Chameleon Arch, and lie low in the Silver Devastation until this war is over. The Time Lords and the Daleks can destroy each other for all I care – I'm out of here!

Professor Yana's journal, day 5817. Had another one of my 'dreams'. This time I was some sort of wizard trying to draw a flying machine back through time with a crystal ball. What could it mean, I wonder?


Going into deep hiding.

Professor Yana's journal, day 5922. Well, I've finally managed to bind the neutralino map together using a special kind of tagliatelle. Like everything on Malcassairo, it's pasta its best. No, there's no time for jokes, Professor! Not with all those poor souls relying on me to get them to Utopia. If it wasn't for Chantho, I don't know what I'd do. It must be dreadful to be the sole survivor of your race... Tumpi-te-tum, tumpi-te-tum, tumpi-te-tum...

#22 PLAYING POLITICS

So it turns out I was the Master all the time! Who knew? And now I'm back, younger and handsomer than ever before. Oh, the Doctor might have fused the TARDIS co-ordinates so I can only travel between the twenty-first-century and the year one hundred trillion, but I still have everything I need to conquer the universe. So guess what? I will!

To that end, I've forged a new identity – Harold Saxon – and become Minister in charge of launching the new Archangel phone network. Even taking over the Earth, there's an app for that! It generates a telepathic field so that everyone will believe in me, all hidden within a rhythm. Tappety-tap, tappety-tap, tappety-tap!

I also need a base, so in my new role as Minister for Defence, I have designed The Valiant, a floating aircraft carrier. I shall rule from on high! Speaking of things on high, a Racnoss 'Web Star' has entered Earth's orbit. I suppose it's down to me to singlehandedly save the Earth.

Meet the missus.

Ha ha! I'm the hero of the hour! So now I shall stand for election as Prime Minister! Tappety-tap, tappety-tap!

Great news! I've got endorsements from Sharon Osborne and McFly, now all I need is Ann Widdecombe. Politically she's a little to my right but I daresay we can find some common ground.

Who's the Prime Minister? Me, that's who! I'm going to dance around Downing Street like Hugh Grant in *LoveActually*! Where's my Girls Aloud CD?

The Valiant is now complete and the Doctor's TARDIS has been installed as a paradox machine. My wife and I – oh, I have a wife now, did I not mention it? – have travelled to Utopia and met the future of humanity. Yes, I'm forming an alliance with future humans to take over the Earth! And I've called them 'the Toclafane', out of the old fairy tales!

Tomorrow I shall introduce the Toclafane to humanity. The President of the USA is flying over especially, and I've charged up my laser screwdriver, ready to kill him! I've even compiled my own taking-over-the-Earth playlist!

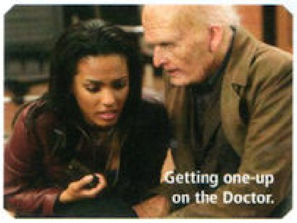
#23 MASTER OF ALL I SURVEY

Day 12 Wake-up tune: *Hands Up (Give Me Your Heart)* by Ottawan.
Some pockets of human society are still offering token resistance. In order to crush their morale, I have decided to axe *Countdown*. There will be no more "numbers round", no more "dictionary corner", no more "I'll take one from the bottom please." Now they will know I mean business! Also, I blew up New York.

Day 42 Wake-up tune: *Groove is in the Heart* by Deee-Lite.
I have decided to have the faces of my incarnations carved into Mount Rushmore. Me, Beardy One, Beardy Two and Wizard of Oz. No room for Mister Charcoal Grill.

Day 78 Wake-up tune: *Attention to Me* by The Nolans.
Domination of the Earth is everything I dreamed it would be. The human race is enslaved, the Doctor is at my mercy and whenever things get too stressful, there's Tanya with her magic hands. Tanya!

Day 166 Wake-up tune: *Love to Hate You* by Erasure.
My laptop has stopped working. 'Please do not power off or unplug your machine. Installing update 1 of 2346.' Right. That's it. I'm having Bill Gates executed.

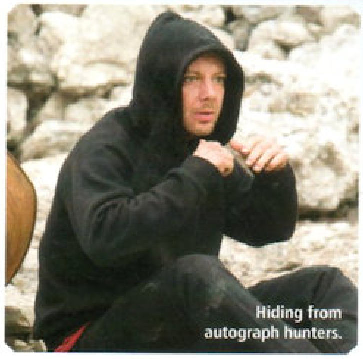

Getting one-up on the Doctor.

Day 200 Wake-up tune: *Oops Upside Your Head* by The Gap Band.
I got the Doctor, Jack and the Jones family to join me in the sit-down dance. Hilarious. Then I razed Japan to the ground.

Day 256 Wake-up tune: *Better the Devil You Know* by Sonia.
The Toclafane are really starting to irritate me. "Can we kill some more silly people, please?" No. Not without my permission. I'm the Master here. The clue's in the name!

Day 365 Wake-up tune: *I Can't Decide* by The Scissor Sisters.
Things are too quiet. It's been exactly a year since my absolute victory and the Doctor's assistant Martha Jones still hasn't been caught. I can't help feeling the Doctor and his friends are up to something. I think I'll age the Doctor up a few more centuries, just for a laugh.

#24 BACK FROM THE DEAD (AGAIN)


Hiding from autograph hunters.

Unfortunately my plan did not succeed because the Doctor turned the Archangel Network against me and used the combined sanctimony of the human race to transform himself into some sort of floating git. I tried to launch my rockets but then the Doctor turned back time (which is cheating in my book), and just when I thought things couldn't get worse my wife – my wife! – shot me!

Fortunately, I had anticipated this eventuality so, rather than regenerate, I willed my own demise, in the knowledge that I had prepared a cult of fanatical followers who would resurrect me using my biometrical signature.

Unfortunately, just as I was enjoying my new-found immortality and executing my followers my wife – my wife! – interfered with the resurrection and condemned me to a living death hanging onto the shreds of my sanity. That's the last time I get married.

Not only that but the drums are back, louder than ever (what *is* that tune? *Call Me* by Blondie?) and I have a severe case of the munchies. But now the Doctor isn't the only one who can fly! Wheeeeeee!

Oh and apparently everyone on Earth is seeing my hysterically laughing face in their sleep. Something big is coming, not sure what, but it's all about me! LEOL (in your dreams!).

Fans! That's the trouble with having a famous face, you can't go anywhere without being accosted. Or being abducted in a helicopter. At first I thought they just wanted to ask me, out of all my invasions of Earth, which one was my favourite, but instead they want me to repair their 'Immortality Gate'. Little do they realise that it has another function entirely!

I was right! It is all about me! I am the Master race! (So worth it, just for the pun!)

#25 THE MASTERPLANET

Everyone on Earth is me! Even the babies! Even the dead ones! All the nationalities; French, Chinese. I must admit, I was tempted to show off my range of flawless accents, but, well, I have all the time in the world for that! LEOL (times six billion!).

(One thing though. All the female Masters in women's clothing. It feels strangely... liberating. Maybe I could get in touch with my feminine side?)

The drumbeat's got stronger, though. It's been there ever since I was eight years old and was taken into the woods to be shown the untempered schism. They say gazing into the vortex can send some people mad. They never said it could give you an earworm. Diddly-dum, diddly-dum, diddly-dum. Though you have to ask, what sort of sadists are the Time Lords if they take children to see something that drives them insane? They *deserved* to be destroyed in the Time War.

It turns out that the drumbeat wasn't a symptom of madness. It's a signal that has been broadcast into my head ever since I was a child. And now I can triangulate the source!

But wait... I have a better idea. I shall form the biggest conga line in the world! All the Masters, one behind another, with me at the front!

No. The conga can wait. Triangulate the source first.

Unfortunately the Doctor and his old man assistant have escaped. A pity, as they are missing out on all the fun. A diamond has fallen to Earth following the signal in my mind. A Whitepoint diamond! Which can only mean one thing; I can release the Time Lords from the Time Lock! And then, never mind transplanting myself into every single human being – I can transplant myself into every single Time Lord!

Getting revenge on the Time Lords.

#26 THE CYBERSPACE COUP DE GRACE

Unfortunately my previous plan did not succeed because the Time Lords turned against me and I was forced to team up with the Doctor to defeat them. After he destroyed the Whitepoint diamond, I attacked Rassilon and followed him into the void...

And then... well, dear diary, I shall draw a polite veil. Suffice it to say that I escaped from Gallifrey – and I'm now a lady! To be honest, it's been a long time coming and now I feel *fantastic*.

Of course, I can't wait to surprise the Doctor with my new self. I have it all worked out. My plan could not be simpler. I have forged an alliance with those Cybernetic simpletons to invade Earth. Yes, I know, old hat, blah blah blah, but there's a twist. We will use Cyber-pollen to convert all the corpses in the world into Cybermen, which will then spring to life – but with the minds of dead humans that have been uploaded into a matrix data-slice.

Springing a trap!

A sort of 'Nethersphere'. Humans are so pathetically afraid of dying – boohoo, I've lost count of all the times I've died – so all I have to do is offer them a "life after death" and they'll be begging to be uploaded. Once they're in the computer, if there's any upsetting emotions they want removed, we can do that too.

The Cybermen are stored inside the 3W Institute, which I've dimensionally folded inside St Paul's Cathedral. (Well, it had to go somewhere and it's the only London landmark *without* a secret base beneath it!) They're all concealed in dark water – just for the surprise.

But that's just the cake. The icing is that I've been popping up and down the Doctor's timeline, gathering all the silly people who have died on his behalf. Half-face man, Gretchen Carlisle, Adric. Oh, yes, he's here too! And the Brigadier, although he thinks it's Cromer. Just imagine the Doctor's face when he meets them all again! Or maybe I won't bother. Always keep your options open!

And the cherry on the icing on the cake is that I've chosen his companion for him! A pretty thing called Clara. A total control freak, but then, aren't we all? If I keep them together, she'll bring him to me.

Ah, here they are now, in search of the dearly departed Danny! Lippy on, chest out! I know what'll be hilarious! I'll pretend to be a robot!

#27 THE RESURRECTION INSURRECTION

What villainy is next on the agenda...?

Well, that's gratitude for you! I offer the Doctor an indestructible army to rage across the universe and what does old grumpychops do? He turns my little gift down! It's not my fault he's so difficult to shop for! Men!

And after all that, unfortunately my plan did not quite succeed because Danny turned the Cybermen against me. Which wouldn't have been so bad, I could have been forced to team up with the Doctor, just like in the good old days, but no, Danny had to go and save the day with an act of self-sacrifice. If you *can* perform acts of self-sacrifice when you're already dead? Whatever.

I'd been having such an enjoyable day, murdering the Doctor's friends, when the one that I *so charitably* threw out of a plane had to go and get saved by the Brigadier. He couldn't resist turning up to spoil my fun. Why can't anybody actually *stay* dead anymore?

Yes, I know, I'm one to talk. But at least I'm not one of those boring arch-enemies that keeps making the same mistakes and never learns from past defeats.

But I have more schemes to plan. How shall I invade Earth next, I wonder? Or shall I attempt to bring about a third world war? Or shall I rob the world of the Mappa Mundi? Or bring together geniuses to create an ultimate weapon with which to hold the universe to ransom? Or shall I try to acquire some extra regenerations – one can never have too many, I find. And who shall I team up with next? The Krotons? The Slitheen? The Zygons?

Whatever I decide, I will be out there, waiting for you, Doctor, ready to unmask myself when you least expect it! The Master, Magister, Estram, Harold Saxon, Missy. As *unpredictable* as ever! LEOL!

END

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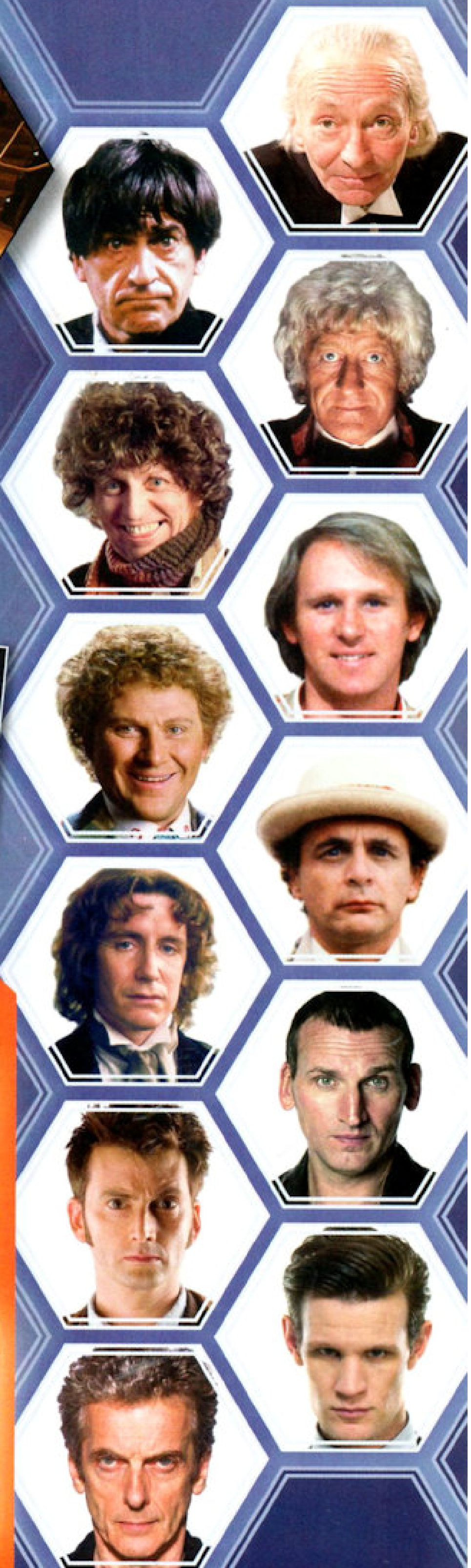

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EMMA

MICHAEL

WILL

The continuing mission to watch all 813 episodes, in order from the start...

THIS ISSUE Episode 755 – **THE END OF TIME** PART ONE

It's the end...

It's the story where Tennant will die; so guest-actor quality's high. Though we were most fond, not of an ex-Bond, but of Barry from off *Hi-de-Hi*!

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"It's the end," says Michael, as he half-fills Emma's glass with the dregs of some mid-priced fizz.

"But the moment has been prepared for," grins Will, as he uncorks another bottle to finish the job.

The Time Team have swapped their usual tea and biscuits for something more celebratory to mark a particularly early Christmas by watching David Tennant's very-last-apart-from-that-time-he-came-back-later adventure as the Doctor.

The end may be near, but the episode kicks off with a nod to the beginning.

"Lovely shot of Earth. Must be a new HD one," says Michael, as we zoom in on London from space.

"Nice call back to the beginning of *Rose*," agrees Will. "Here's Wilf, with a fake Underground sign behind him – the same one from *Rose*? And it's Timothy Dalton narrating!"

This wise, old voice delivers a gloomy voiceover telling us that the human race are all having dreams of "fire and war and insanity" as Earth enters its final days. One face appears in them all.

"Yeah, I also have horrific flashbacks to John Simm's Master," says Michael, scowling. "I feel your pain, Wilf."

Donna's dear old grandad finds himself drawn to a nearby church, where he sees something strange in the stained glass.

"Why is the TARDIS on that window?" wonders Will. "And why is the mysterious woman Wilf's just met recounting the story of *The Time Warrior*?"

But Michael recognises the stranger. "Claire Bloom. She's a bit of a legend," he gushes.

Emma is troubled. "I'm very conflicted by this – I can't stand it when the Doctor's deified quite so literally," she says.

The woman vanishes, leaving Wilf alone with his terrifying thoughts. "The Master cackling – good to get that in just before John Simm's name in the credits gives it away," says Will.

"I don't approve of that actually," tuts Michael. "He's not the Doctor or the companion."

Will rolls his eyes. "*The End of Time*, though," he says, "that's an ominous title if ever there was one."

When we left the Doctor, it is fair to say that he had a bit of a day of it, what with Adelaide taking her own life and Ood Sigma appearing to warn that his tenth life was nearly over.

"He's lightened up a bit," notes Michael, as the grinning Time Lord emerges from the TARDIS bedecked in a straw hat, sunglasses and flowery garland to face a furious Ood Sigma, who would probably be brandishing a frying pan if only Oods ate bacon.

"He wasn't in a rush to head to his doom then? There's a surprise!" says Emma, sarcastically.

"It's such a sad thought," adds Chris, "that he's been adventuring simply to escape his fate."

The Ood have also been having bad dreams. As the Doctor takes their hands to share the telepathic Dreaming, he's appalled to see the Master's face. There are more visions – Wilf, terrified and alone. A stern-looking man and his daughter. And Lucy Saxon – the Master's wife, who shot him dead in *Last of the Time Lords*. But whatever happened to the Master's ring, last spotted being plucked from the ashes of his funeral pyre by a woman whose face we now see for the first time?

"Had we assumed that it was Lucy?" asks Will. He squints at the TV. "That's not Lucy."

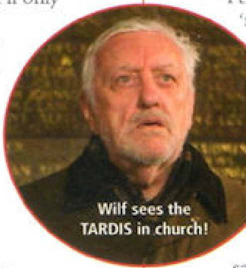
The Doctor realises that part of the Master must have survived in the ring, and he can't get off the Ood Sphere fast enough. Meanwhile, the Master's widow is languishing in prison...

"I did wonder what became of Lucy Saxon," says Chris. "Now we know! She got her fringe cut."

Lucy and her prison-issue bangs are visited by the new Governor – the woman who retrieved the ring.

"Broadfell is such a Pertwee era name for a prison," says Will. "And some fitting satire on secret trials there," he adds.

When not Governering, Miss Trefusis is leader of a cult devoted to the Master's alter-ego Harold Saxon, and plans to bring him back to life with the aid of some handy Potions of Life and a biometric sample left when the Master and Lucy last had a big old snog-up.


Wilf sees the TARDIS in church!

"I think the Saxon cult leader means 'magical mouth juice' rather than anything biometric," tuts Emma.

With the sample added to the potion, Trefusis and her lackeys await Harold Saxon's big comeback. They don't even seem bothered when the first thing he does is kill the lot of 'em.

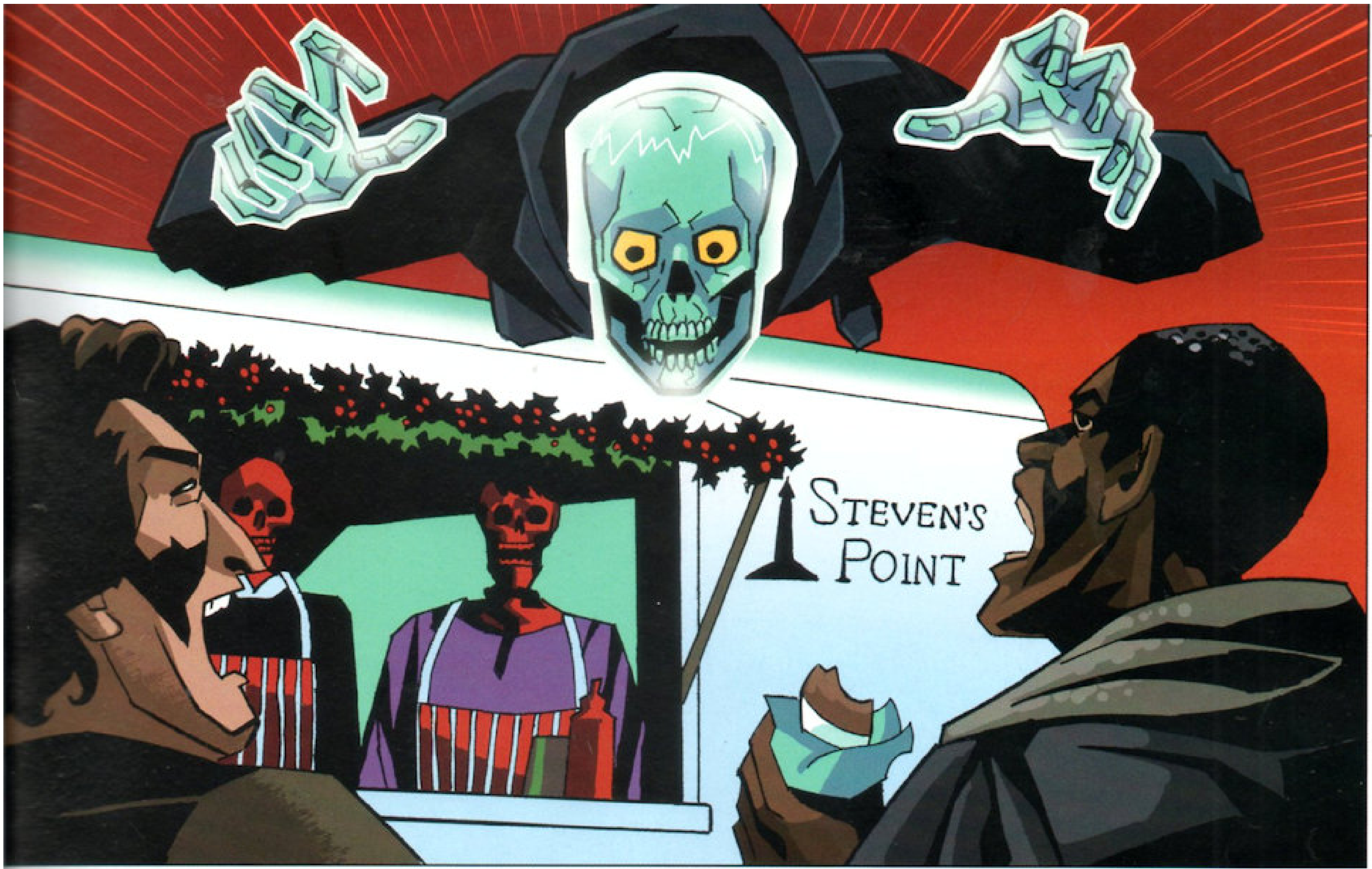
"Did I ever mention how much I love John Simm as the Master?" says Emma. "He's so physical and nasty – he encapsulates the worn madness you'd expect of a being that's had such a gruesome series of lives and deaths."

Lucy chucks a spanner in the works, by chucking a phial of anti-Master into the pot.

"Good work, Lucy!" cheers Will, as the Master explodes in a flash of energy, taking the prison and everyone in it with him. The Doctor arrives too late – only the smouldering ground remains. Elsewhere, the father and daughter from the Ood's vision are reviewing CCTV footage of the aftermath in their rather grand house.

"Blimey, a posh family that lives in a stately home full of advanced tech," notes Emma. "Why do I get the feeling they're not using it for the greater good?"

"Well no-one who cancels Christmas can be nice," notes Will, as the man tells his staff they will have



"The corpses are only shown briefly, but that's one of the grimmest things *ever* in *Doctor Who!*" - WILL

to work flat-out to locate the survivor they spotted darting out of the wreckage.

Wilf has assembled a band of his OAP pals to help him find the Doctor.

"JUNE WHITFIELD!" yells Michael. "Hurrah! Nice to have some oldies in the cast for a change."

They even have a catchy name. "The 'Silver Cloak' is a brilliant idea," says Emma. "I love that Minnie's got her make-up on and her hair done for their secret mission."

In a run-down industrial area, a fast food van owner is drumming up trade in an unusual way.

"That must be the first time a fast food van proprietor has plugged a US President's speech," says Will.

"What is this rubbish about solving the recession?" adds Michael. "I'm just thinking of the burger van character from Catherine Tate's sketch show. 'You'll never guess who I had here yesterday - that Master!'"

Yes, in a not-entirely-unlikely development, the Master is still alive!

"Have we ever seen the Master this totso?" asks Chris. "And bloody hell, Skeletor is terrifying!" he adds, as the Master's face suddenly flickers to become a skull.

"He's literally not all there," says Will.

The Master is hungry after three years of being dead, and he devours the two people in the van.

"The corpses are only shown briefly but that's still one of the grimmest things to ever appear in the whole show," says Will. "I approve!"

"What's he lost in stable corporeal existence he's gained in the whole 'being able to fly' thing," notes Will, as the Master suddenly shoots 20 feet in the air and swoops down to gobble up another pair of unfortunates.

Michael is not impressed.

"No. Flying. Master." he hisses.

The Doctor arrives, but the two have barely started their big face-off when Wilf interrupts, sending the Master off into the shadows and essentially pausing the plot.

"The Doctor saluting Wilf is adorable," says Chris.

"The Doctor's final reckoning will have to wait until the Silver Cloak have had their fun," sighs Emma.

"This is a lovely but sad scene with the Doctor and Wilf," says Michael, as the Doctor tells Wilf over a cuppa that his time will soon be up. "A really interesting way to look at regeneration. It's usually seen as such a joyous thing."

"Why is Wilf such a constant in the Doctor's life?" says Chris. The answer might be right outside the cafe window.

"Donna!" wails Will, as the Doctor and Wilf spot her in the street outside. "Oh the bit about her being so sad is so sad," he adds, sadly.

The sight of his best pal is enough to send the Doctor over the edge.

"Two old boys tearing up over the good times - it's enough to wrench the heart strings," says Emma.

"Oh, Mr Narration is back," says Michael, as the booming voice booms out more doom. "Why? It seems really overdone."

The Doctor returns to the wasteland. "Now we're back where we could have been if Wilf hadn't distracted the Doctor!" tuts Michael. "So, the Master can fly and shoot beams. Why? Because it looks cool? I'm running out of patience."

Their showdown is rudely interrupted. "An armed gang jumping out of helicopters, shooting at the Doctor?" says Emma. "If you're after the Master, I suppose you have to come prepared."

Michael has cheered up a little. "Looks like the story might finally be about to start as the Master is kidnapped."

It's now Christmas morning in the Noble house, and Donna has a present for Wilf - a book about one Joshua Naismith - the man we saw with his daughter. "Now we know that Naismith is someone important," says Michael. "We could have learned that ages ago."

The very wealthy Mr Naismith.

At the Naismith mansion, the Master is trussed up, Hannibal Lecter-style.

"The relationship between Naismith and his Abigail, his daughter, seems very, er, intimate," squirms Michael. The too-familiar family need the Master's help. But what are they up to?

Back at the Nobles', Donna's fiancé Sean has arrived, and the family are looking forward to a big speech from President Obama.

"I'm a bit concerned that so many people think you can end a recession in one night," says Will.

They sit down to some Christmas telly, but it's the mysterious woman from the church that Wilf sees.

"The Queen's Speech has got pretty cryptic, hasn't it?" says Chris, as the woman warns Wilf that "events are moving."

He takes her warning seriously, going upstairs to unwrap something hidden in his room. ►

"Oh, a gun," says Michael. "Well, that's going to come in useful later on, clearly," he predicts.

The Doctor pops back to collect Wilf, convinced that he's the one who connects all the strange goings-on.

"He must really be worried if he's brought the TARDIS to the house," says Michael, remembering the grim fate that awaits Donna should she ever remember her adventures with the Doctor.

"Hurrah for Wilf in the TARDIS, though!" cheers Will, as the Doctor whisks him off.

In the mansion, two new faces are hard at work.

"Nina from *Being Human* and Oliver Cromwell from *Horrible Histories*!" says Chris. "It's a big BBC mash-up! And now they've turned into green cactus people."

Naismith's pride and joy is the Gate, a piece of alien tech salvaged from the wreckage of Torchwood. It's equipped with a nuclear bolt and has a technician on duty in one of two glass booths at all times.

"The Immortality Gate," gasps Michael. "He wants it for his daughter. Yep. Totally creepy. Still, at least we're getting an evil plot."

"Perhaps this is the Gate that the Trickster was talking about in *The Wedding of Sarah Jane Smith*," adds Chris.

The cactus people we just met are Vinvocci - they created the Gate, and would like it back before the silly humans get into trouble with it.

"The Vinvocci's world-healing medigate thingy is rather brilliant in theory," admits Emma, "but I think there'd be a small population issue if everyone was completely healthy."

Will is more impressed: "It mends whole planets! Now that's a nice twist!"

Unfortunately, the Gate is broken, but Naismith gets the Master to repair it, giving him an opportunity to gain the upper hand.

"An evil plot from the Master. Finally!" Will says. The Master's plan is to use the fully-powered Gate to transmit a template to "fix" everyone on Earth - and given the size of his ego, it's obvious which template he'll choose.

There's still the small matter of the President's recession-busting speech - assuming he even gets the opportunity to make it.

"This Obama stuff is such rubbish," moans Michael. "I wish the Master had planned more of this, instead of just taking advantage of a very, very lucky coincidence."

The Master, now installed in the centre of the Gate, is sending out his template.

"Oh, scary head shake effects," says Will. It seems that only one person on Earth isn't affected.

"Oh! Donna's not human! "She'll be safe!" says Chris, relieved.

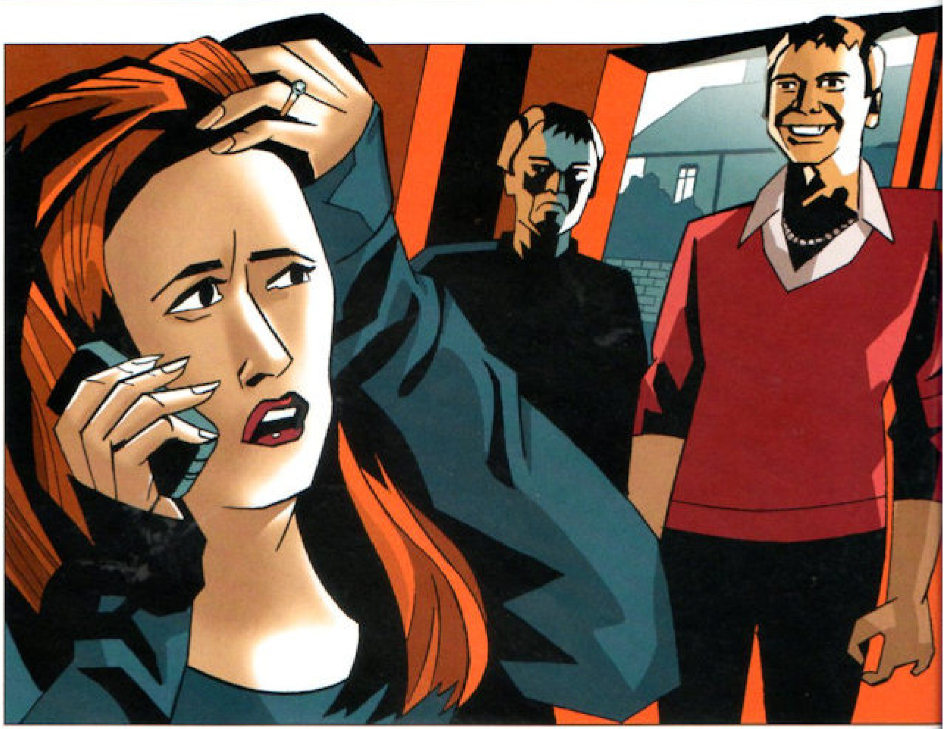
"But she's remembering! Noooo!" yells Michael.

Soon, everyone on Earth has turned into a clone of the Master - including Obama.

"'Oh, 'financial solution'... brrr. Deleted!' Ooh Master, you fiend!" gasps Chris.

"Everyone being the Master is very funny," admits Michael. "It does suit John Simm's barmy portrayal. And it's really well done as an effect," he says, through slightly gritted teeth.

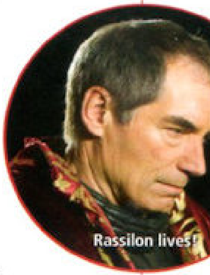
"We still don't know who Timothy Dalton is," notes Will, but we're about to find out, as the man himself strides into vision for the first time. And don't those snazzy red robes look familiar!



"Everyone turning into the Master is very funny. It does suit John Simm's barmy portrayal!" - MICHAEL

"HA! THE TIME LORDS!" cackles Michael. "Well, in fairness I didn't see that coming. That's a double cliffhanger-and-a-half!"

"Quite a feel of the Galactic Senate from *Star Wars: The Phantom Menace*," adds Will, as we zoom out to reveal hundreds of Time Lords suspended in a black void.



Rassilon lives!

"That's an awful lot of crushed velvet in one space," says Emma.

"What the heck are they doing here?" asks Chris. "How are they involved with this whole shebang?"

As the end credits roll, Michael isn't happy.

"That was a really slow watch," he complains. "It really needed tightening up all over. Were they scared to have too much going on for a Christmas Day audience? It had a great cliffhanger, but it feels like they started with that and just plonked it in at the end."

"I completely disagree!" says Emma. "It felt like everything unfolded as and when it needed to. There was a bit of something for everyone, and to me it moved quite swiftly. Shame you weren't so keen!"

"I liked it too," agrees Will. "Even though it was 60 minutes, it didn't feel longer than usual to me. The only things I felt slowed it down were the two separate Doctor/Master face-offs and the Silver Cloak, but at least the oldies were a bit of light relief."

"Let's see what Part Two brings," says Michael, almost daring the next episode to impress him.

Now there's a cliffhanger... DWM

The story continues on page 54...

AND YOU SAID...

KEITH TUDOR: I know some viewers found the Master to be too over-the-top and unhinged, but considering how he was resurrected I thought it was appropriate. The desolated landscape, in which the Doctor searches for the Master was a great setting for the Christmas Special.

BLAINE COUGHLAN: There is not enough praise in the world to lavish upon Bernard Cribbins as he is outstanding here. From the terrifically naturalistic "Ta-ra!" as he leaves the house to the Dad-at-a-disco moonwalk and his assured leadership of the Silver Cloak, he imbues Wilf with a beautifully endearing quality that no-one can fail to love.

JACOB LOCKETT: The end of this episode, where the Master becomes every person on Earth, was the best cliffhanger ever... right until the Time Lords popped up in all their glory a few seconds later! How lucky are we as *Doctor Who* fans to have two of the most ambitious cliffhangers in our show's history in just one episode?

MIKE ASHER: The story is action packed, the actors brilliant and music score is one of the best. This is *Doctor Who* doing a Marvel superhero movie – a roller coaster ride of Russell T Davies' vision of *Doctor Who* turned up to 11. It's a wonderful, high-octane tale.

ANDREW BRAZIER: This, for me, is probably the best story of David Tennant's whole era as it contains a crazy Master who is slowly destroying himself. Also, I loved the shock return of The Time Lords, excellent work from all involved.

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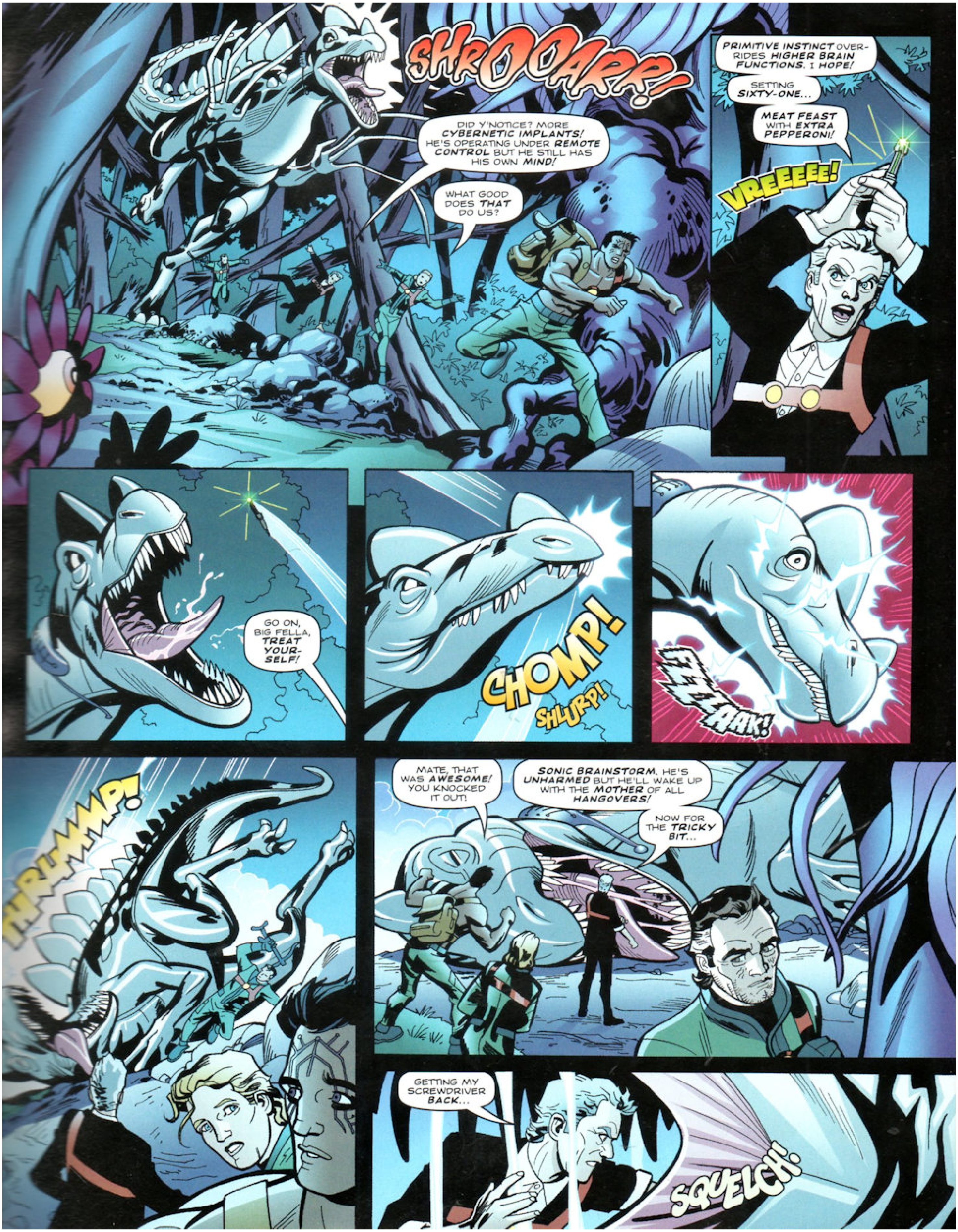
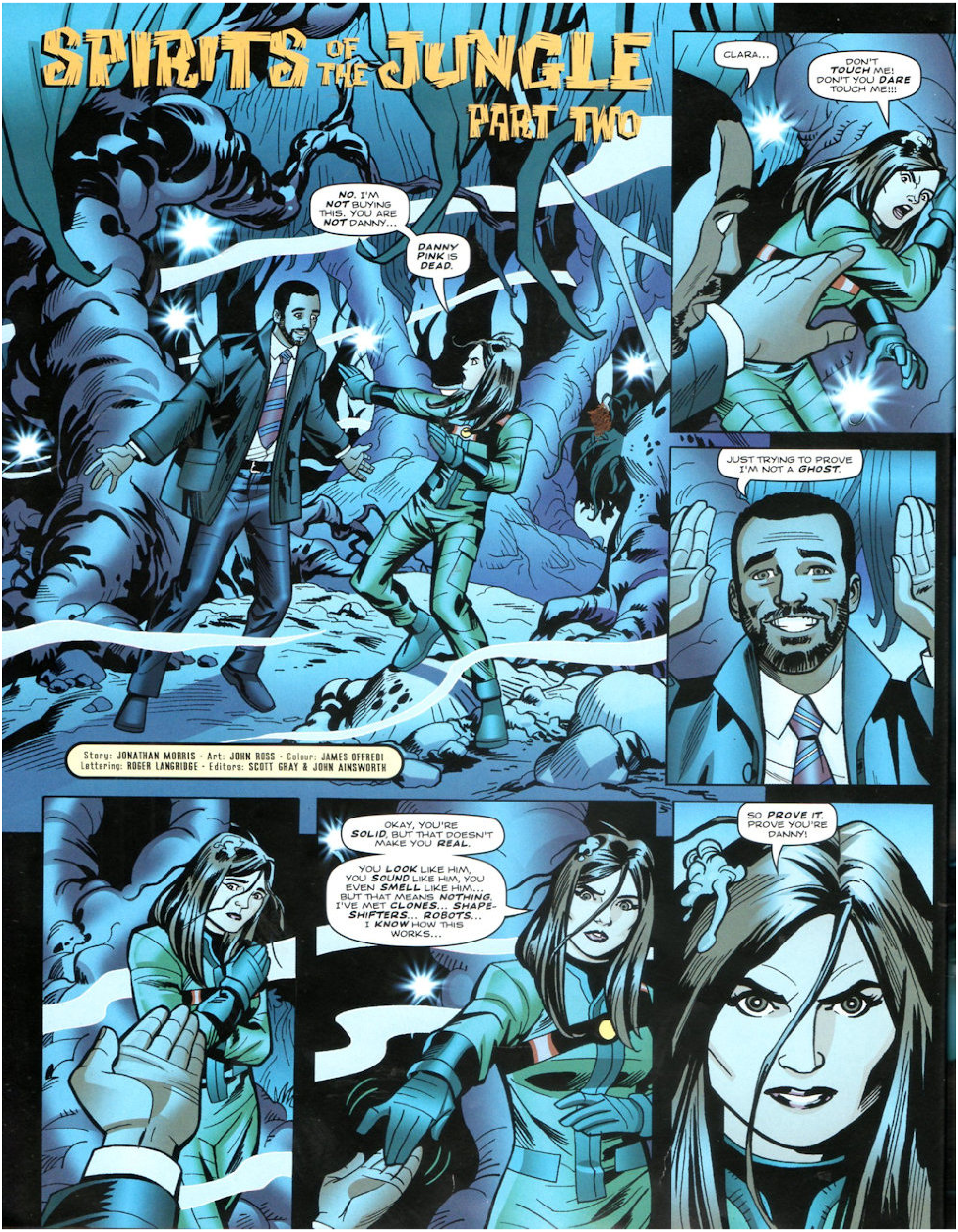
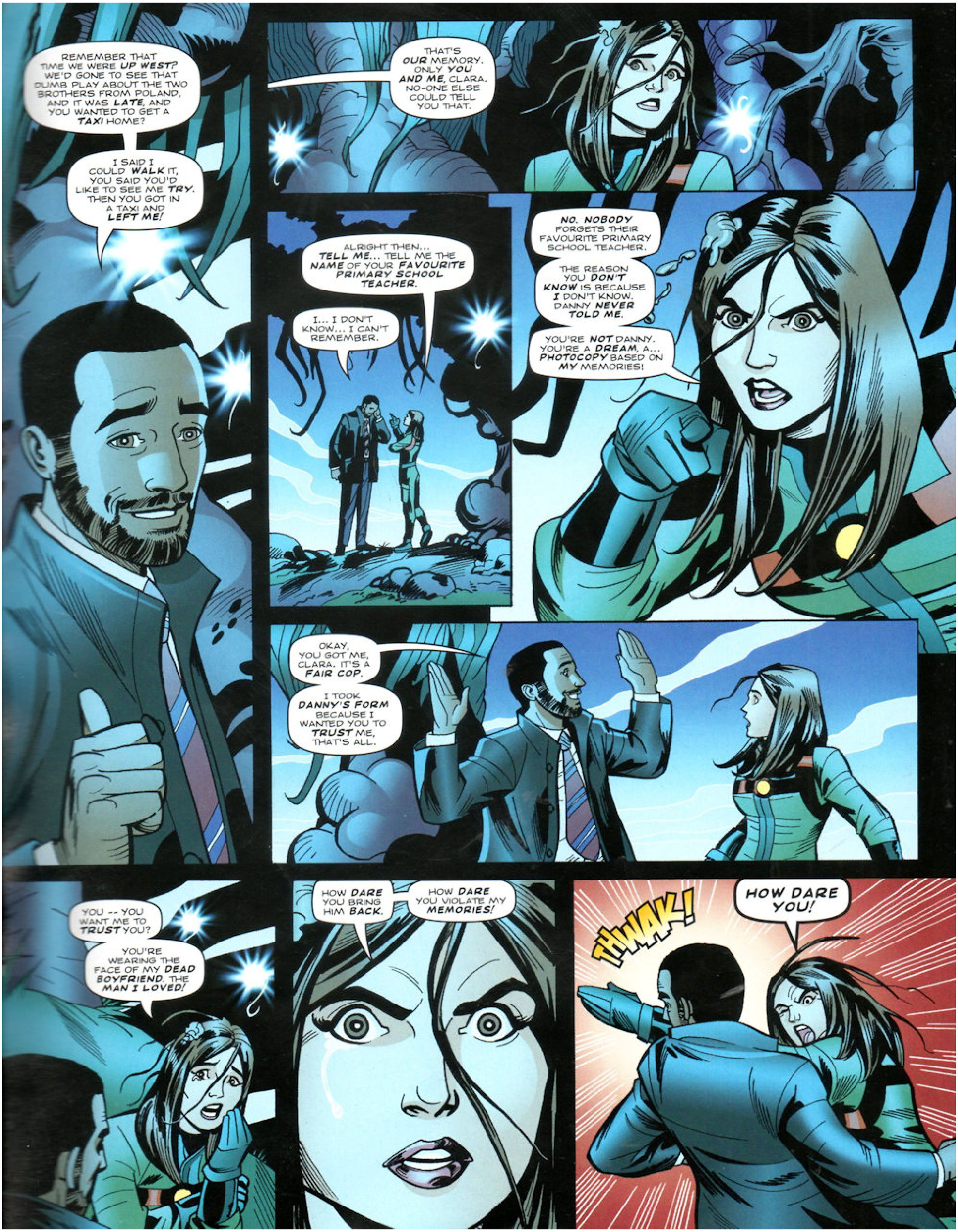
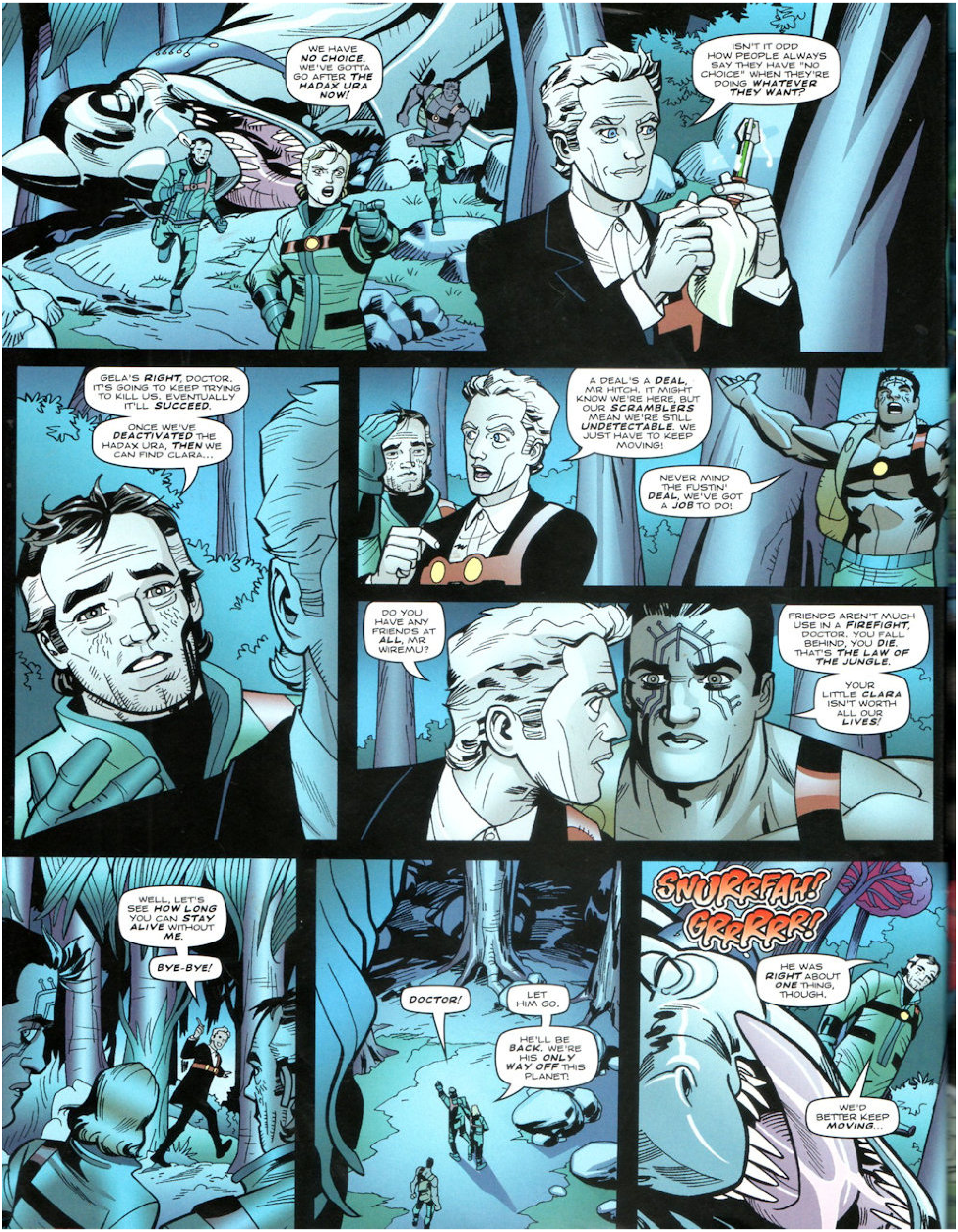

SHROOARR!
DID Y'NOTICE? MORE CYBERNETIC IMPLANTS! HE'S OPERATING UNDER REMOTE CONTROL BUT HE STILL HAS HIS OWN MIND!
WHAT GOOD DOES THAT DO US?
PRIMITIVE INSTINCT OVERRIDES HIGHER BRAIN FUNCTIONS. I HOPE!
SETTING SIXTY-ONE...
MEAT FEAST WITH EXTRA PEPPERONI!
VREEEEE!
GO ON, BIG FELLA, TREAT YOURSELF!
CHOMP!
SHLURP!
FZZZAAK!
THRUMMP!
MATE, THAT WAS AWESOME! YOU KNOCKED IT OUT!
SONIC BRAINSTORM. HE'S UNHARMED BUT HE'LL WAKE UP WITH THE MOTHER OF ALL HANGOVERS!
NOW FOR THE TRICKY BIT...
GETTING MY SCREWDRIVER BACK...
SQUELCH!

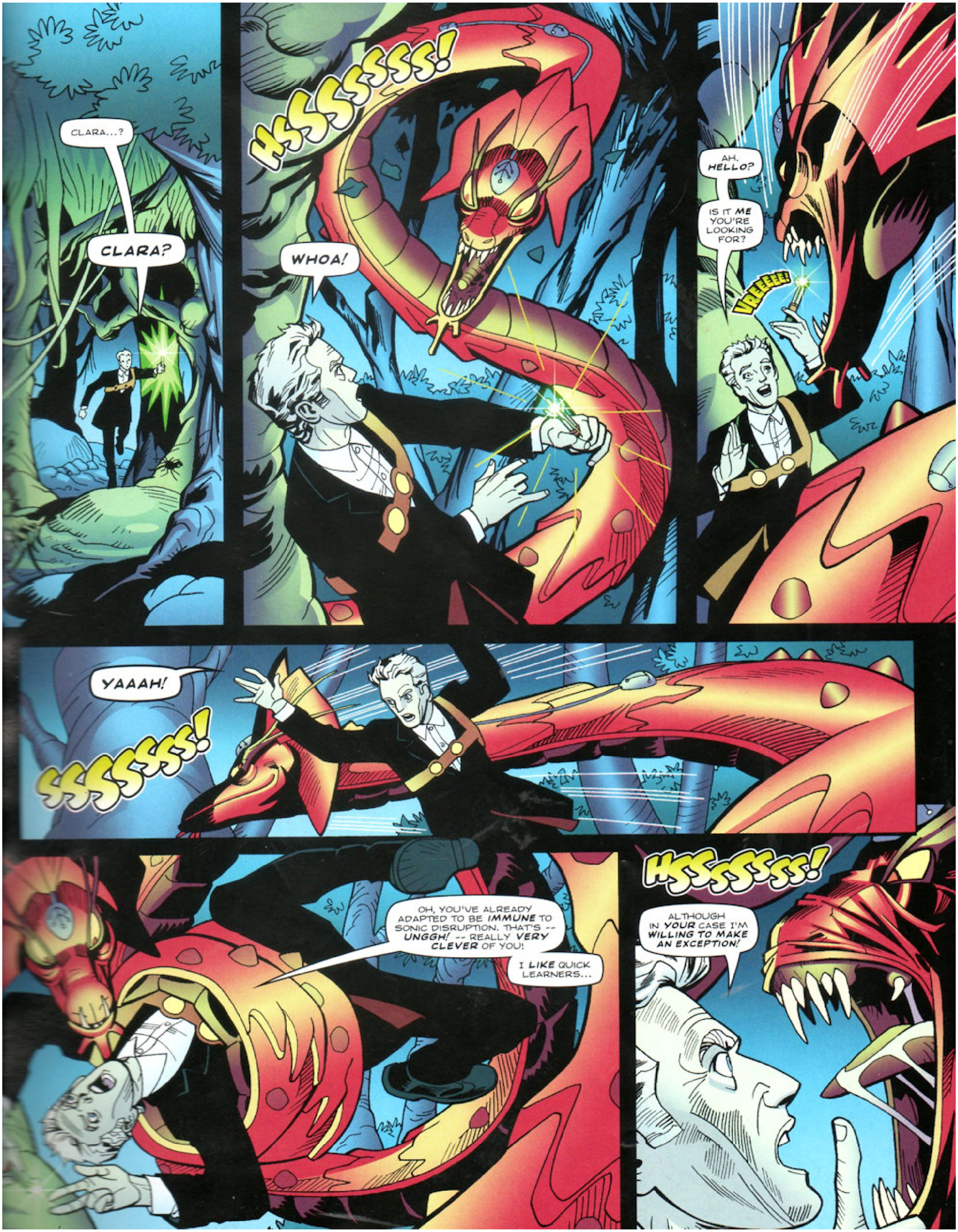
SPIRITS OF THE JUNGLE
PART TWO

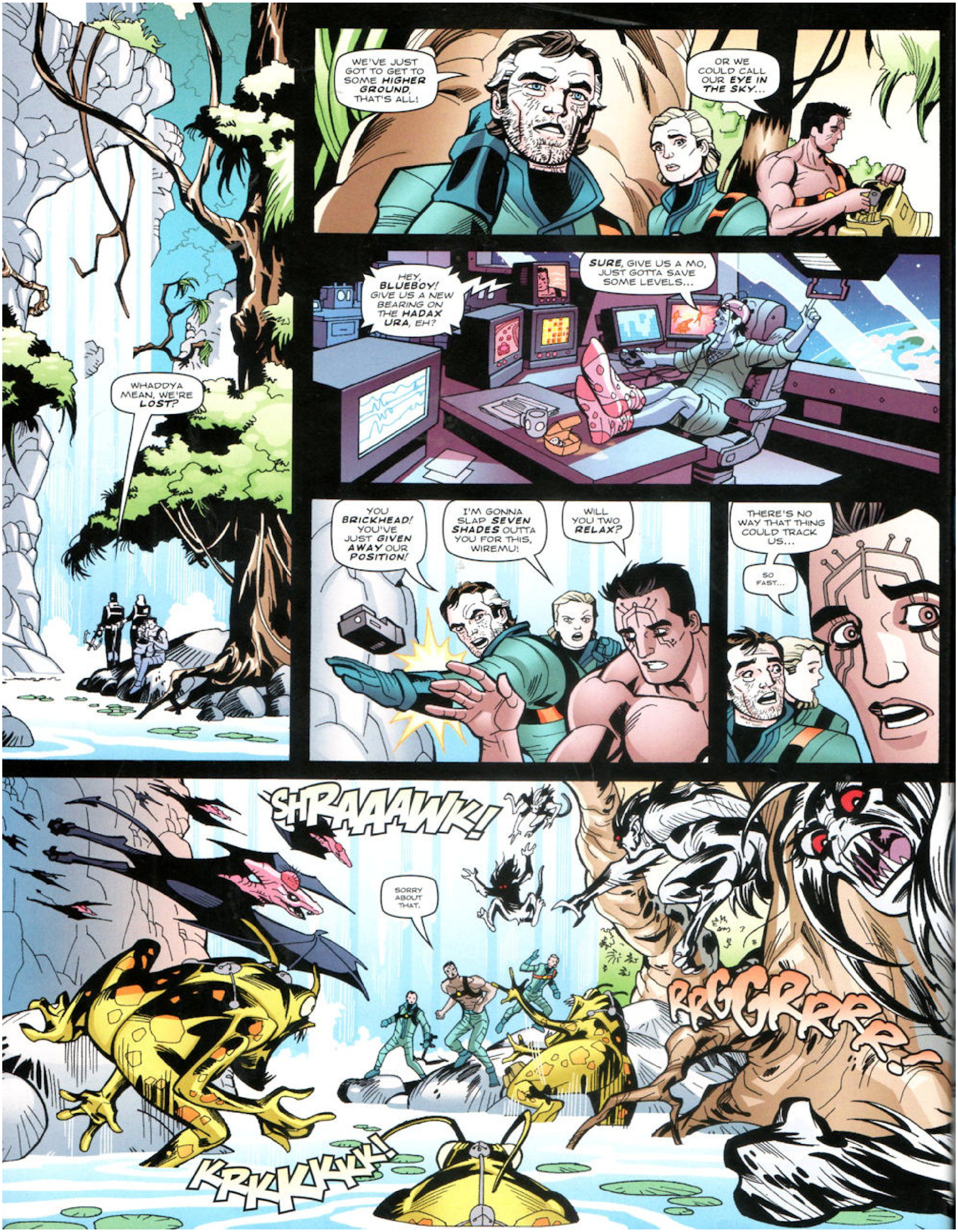

NO. I'M NOT BUYING THIS. YOU ARE NOT DANNY...
DANNY PINK IS DEAD.
CLARA...
DON'T TOUCH ME! DON'T YOU DARE TOUCH ME!!!
JUST TRYING TO PROVE I'M NOT A GHOST.
OKAY, YOU'RE SOLID, BUT THAT DOESN'T MAKE YOU REAL.
YOU LOOK LIKE HIM, YOU SOUND LIKE HIM, YOU EVEN SMELL LIKE HIM... BUT THAT MEANS NOTHING. I'VE MET CLONES... SHAPE-SHIFTERS... ROBOTS... I KNOW HOW THIS WORKS...
SO PROVE IT. PROVE YOU'RE DANNY!

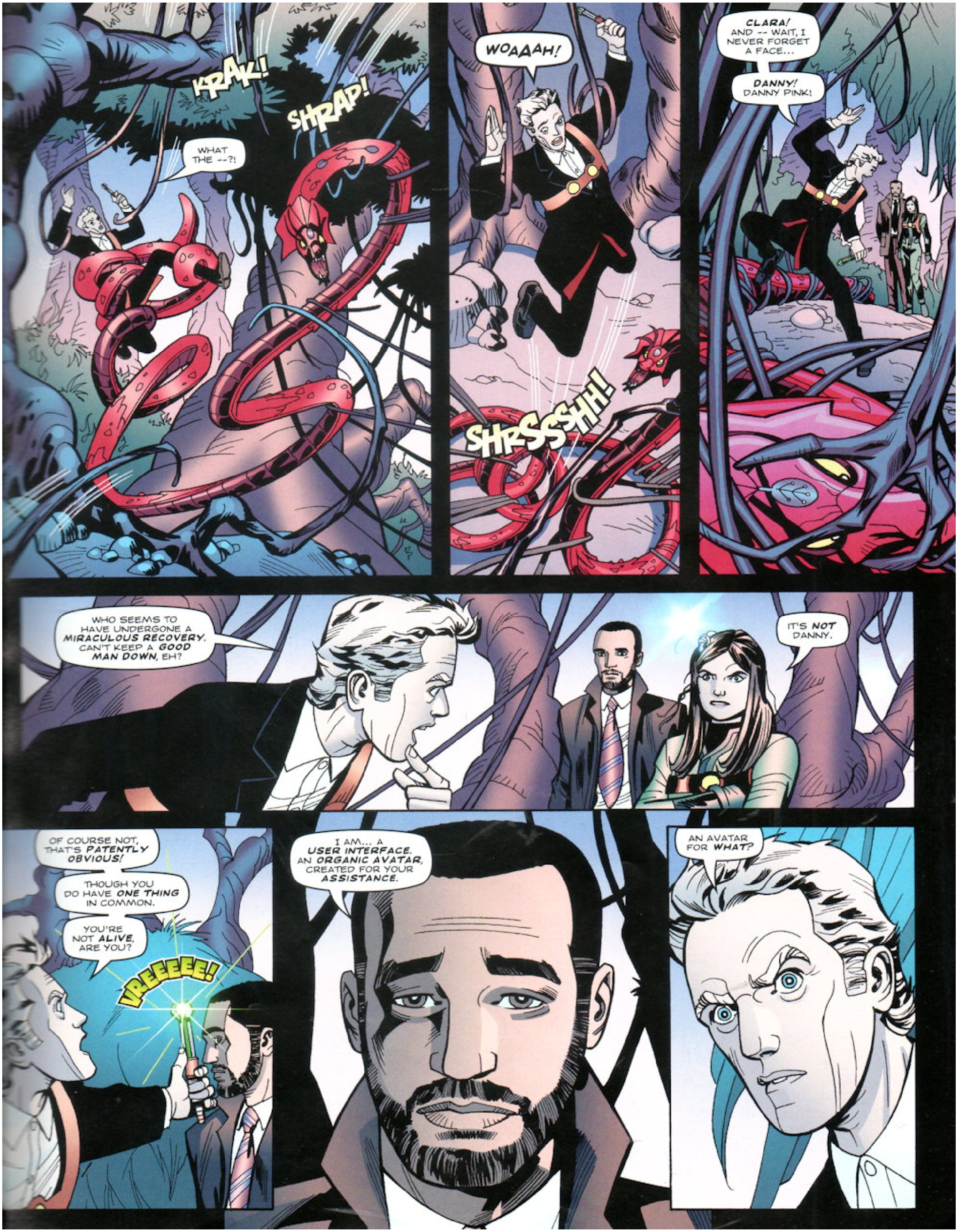
Story: JONATHAN MORRIS · Art: JOHN ROSS · Colour: JAMES OFFREDI
Lettering: ROGER LANGRIDGE · Editors: SCOTT GRAY & JOHN AINSWORTH

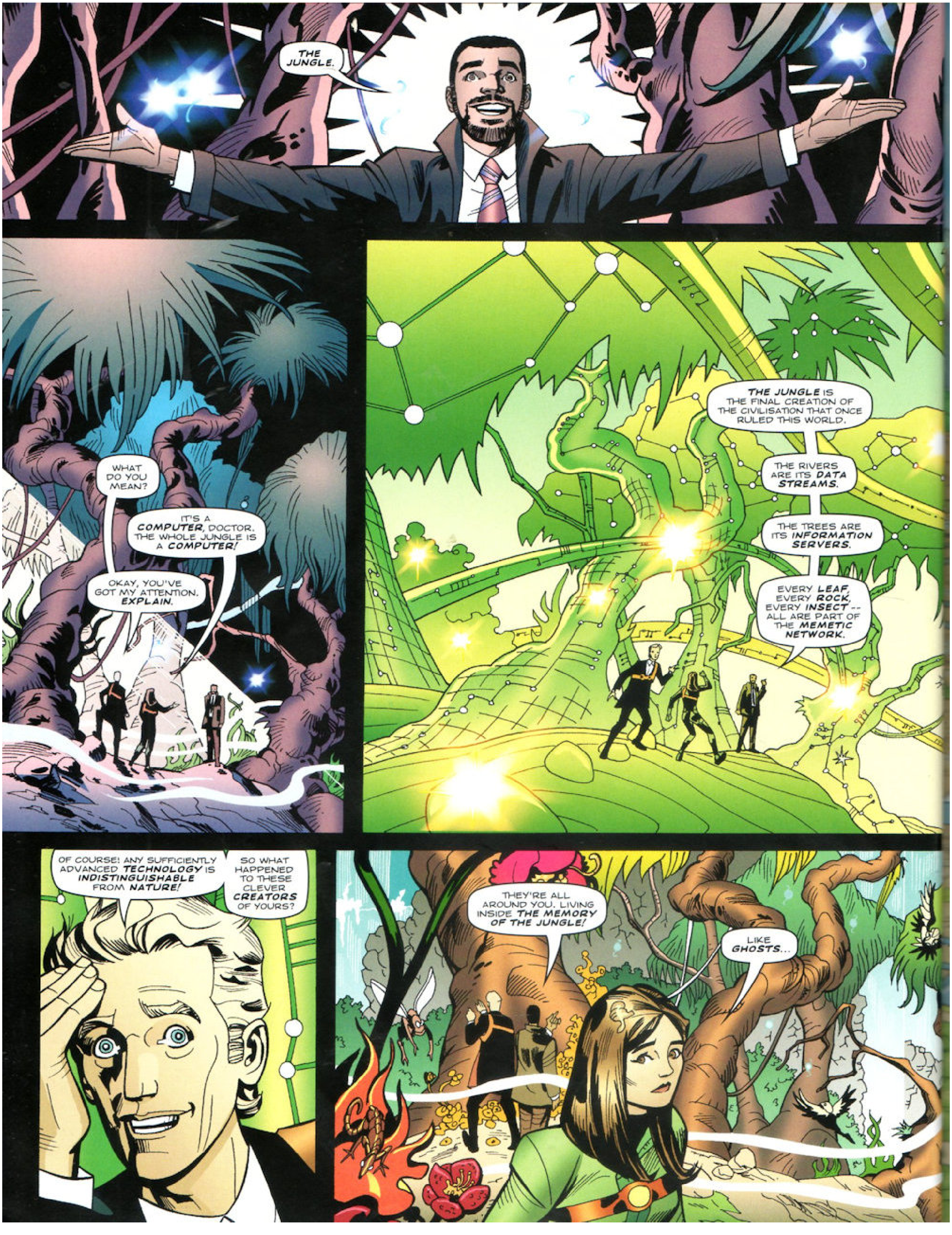

REMEMBER THAT TIME WE WERE UP WEST? WE'D GONE TO SEE THAT DUMB PLAY ABOUT THE TWO BROTHERS FROM POLAND, AND IT WAS LATE, AND YOU WANTED TO GET A TAXI HOME?
I SAID I COULD WALK IT, YOU SAID YOU'D LIKE TO SEE ME TRY. THEN YOU GOT IN A TAXI AND LEFT ME!
THAT'S OUR MEMORY. ONLY YOU AND ME, CLARA. NO-ONE ELSE COULD TELL YOU THAT.
ALRIGHT THEN... TELL ME... TELL ME THE NAME OF YOUR FAVOURITE PRIMARY SCHOOL TEACHER.
I... I DON'T KNOW... I CAN'T REMEMBER.
NO. NOBODY FORGETS THEIR FAVOURITE PRIMARY SCHOOL TEACHER.
THE REASON YOU DON'T KNOW IS BECAUSE I DON'T KNOW. DANNY NEVER TOLD ME.
YOU'RE NOT DANNY. YOU'RE A DREAM, A... PHOTOCOPY BASED ON MY MEMORIES!
OKAY, YOU GOT ME, CLARA. IT'S A FAIR COP.
I TOOK DANNY'S FORM BECAUSE I WANTED YOU TO TRUST ME, THAT'S ALL.
YOU -- YOU WANT ME TO TRUST YOU?
YOU'RE WEARING THE FACE OF MY DEAD BOYFRIEND. THE MAN I LOVED!
HOW DARE YOU BRING HIM BACK.
HOW DARE YOU VIOLATE MY MEMORIES!
THWAK!
HOW DARE YOU!

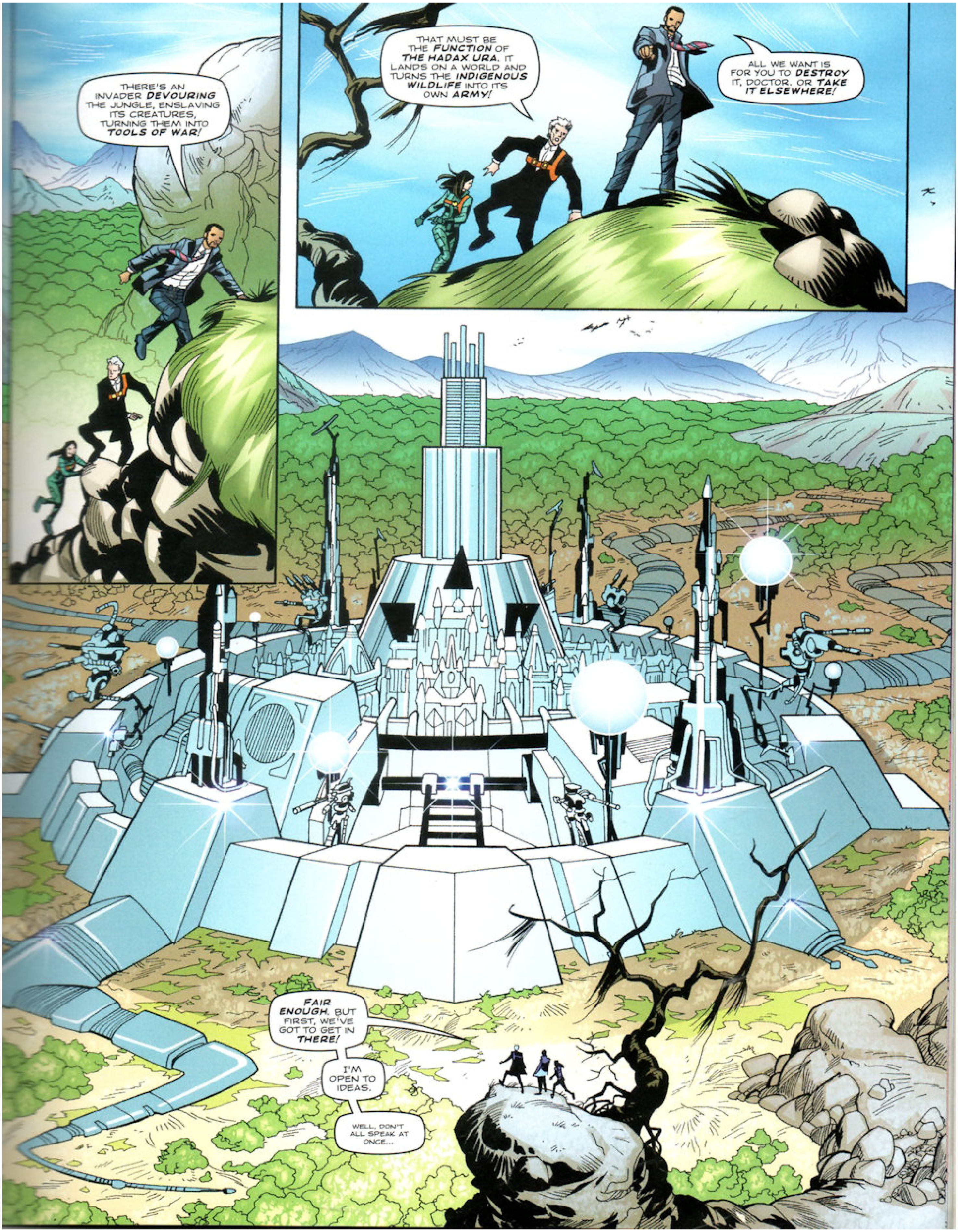

WE HAVE NO CHOICE. WE'VE GOTTA GO AFTER THE HADAX URA NOW!
ISN'T IT ODD HOW PEOPLE ALWAYS SAY THEY HAVE "NO CHOICE" WHEN THEY'RE DOING WHATEVER THEY WANT?
GELA'S RIGHT, DOCTOR. IT'S GOING TO KEEP TRYING TO KILL US. EVENTUALLY IT'LL SUCCEED.
ONCE WE'VE DEACTIVATED THE HADAX URA, THEN WE CAN FIND CLARA...
A DEAL'S A DEAL, MR HITCH. IT MIGHT KNOW WE'RE HERE, BUT OUR SCRAMBLERS MEAN WE'RE STILL UNDETECTABLE. WE JUST HAVE TO KEEP MOVING!
NEVER MIND THE FUSTIN' DEAL, WE'VE GOT A JOB TO DO!
DO YOU HAVE ANY FRIENDS AT ALL, MR WIREMU?
FRIENDS AREN'T MUCH USE IN A FIREFIGHT, DOCTOR. YOU FALL BEHIND, YOU DIE. THAT'S THE LAW OF THE JUNGLE.
YOUR LITTLE CLARA ISN'T WORTH ALL OUR LIVES!
WELL, LET'S SEE HOW LONG YOU CAN STAY ALIVE WITHOUT ME.
BYE-BYE!
DOCTOR!
LET HIM GO.
HE'LL BE BACK. WE'RE HIS ONLY WAY OFF THIS PLANET!
SNURRFAH! GRRRRR!
HE WAS RIGHT ABOUT ONE THING, THOUGH.
WE'D BETTER KEEP MOVING...

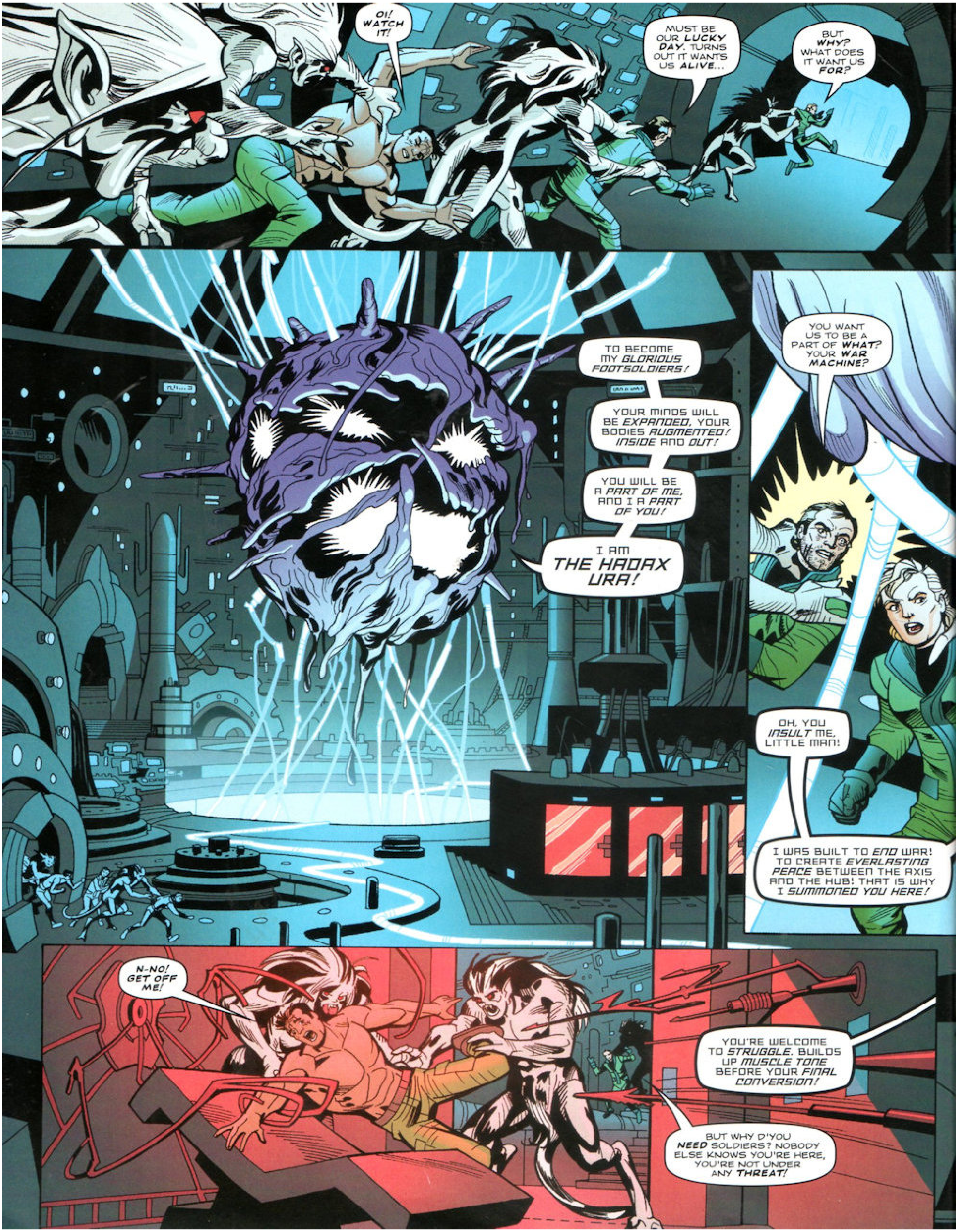

CLARA...?
CLARA?
HSSSSSSS!
WHOA!
AH. HELLO?
IS IT ME YOU'RE LOOKING FOR?
VREEEEE!
YAAAH!
SSSSSSS!
OH, YOU'VE ALREADY ADAPTED TO BE IMMUNE TO SONIC DISRUPTION. THAT'S -- UNGGH! -- REALLY VERY CLEVER OF YOU!
I LIKE QUICK LEARNERS...
HSSSSSSS!
ALTHOUGH IN YOUR CASE I'M WILLING TO MAKE AN EXCEPTION!

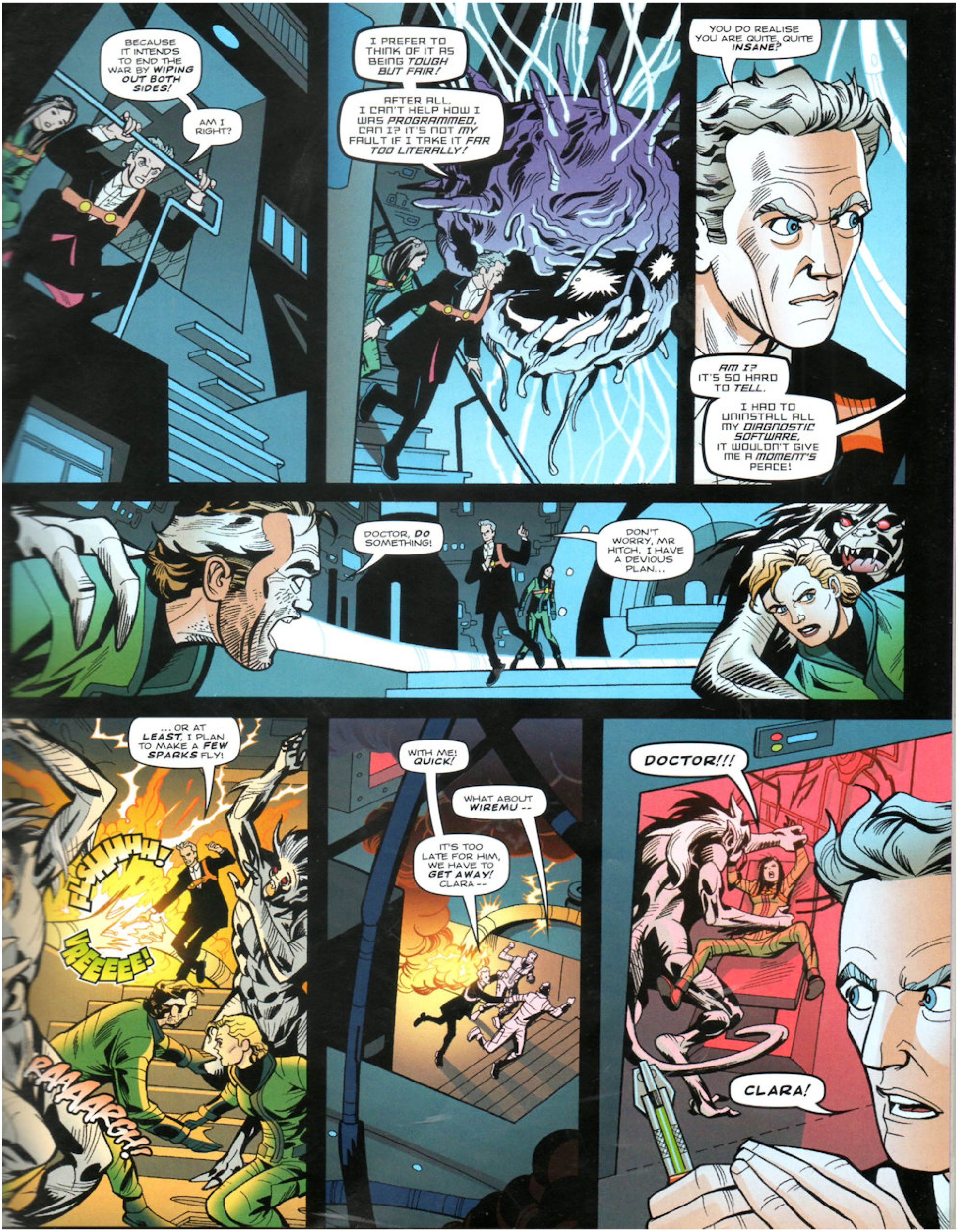

WHADDYA MEAN, WE'RE **LOST**?
WE'VE JUST GOT TO GET TO SOME **HIGHER GROUND**, THAT'S ALL!
OR WE COULD CALL OUR **EYE IN THE SKY**...
HEY, **BLUEBOY**! GIVE US A NEW BEARING ON THE **HADAX URA**, EH?
SURE, GIVE US A MO, JUST GOTTA SAVE SOME LEVELS...
YOU **BRICKHEAD**! YOU'VE JUST **GIVEN AWAY** OUR **POSITION**!
I'M GONNA SLAP **SEVEN SHADES** OUTTA YOU FOR THIS, WIREMU!
WILL YOU TWO **RELAX**?
THERE'S NO WAY THAT THING COULD TRACK US...
SO FAST...
SHRAAAWK!
SORRY ABOUT THAT.
RRGGRRRRR!
KRKKKKK!

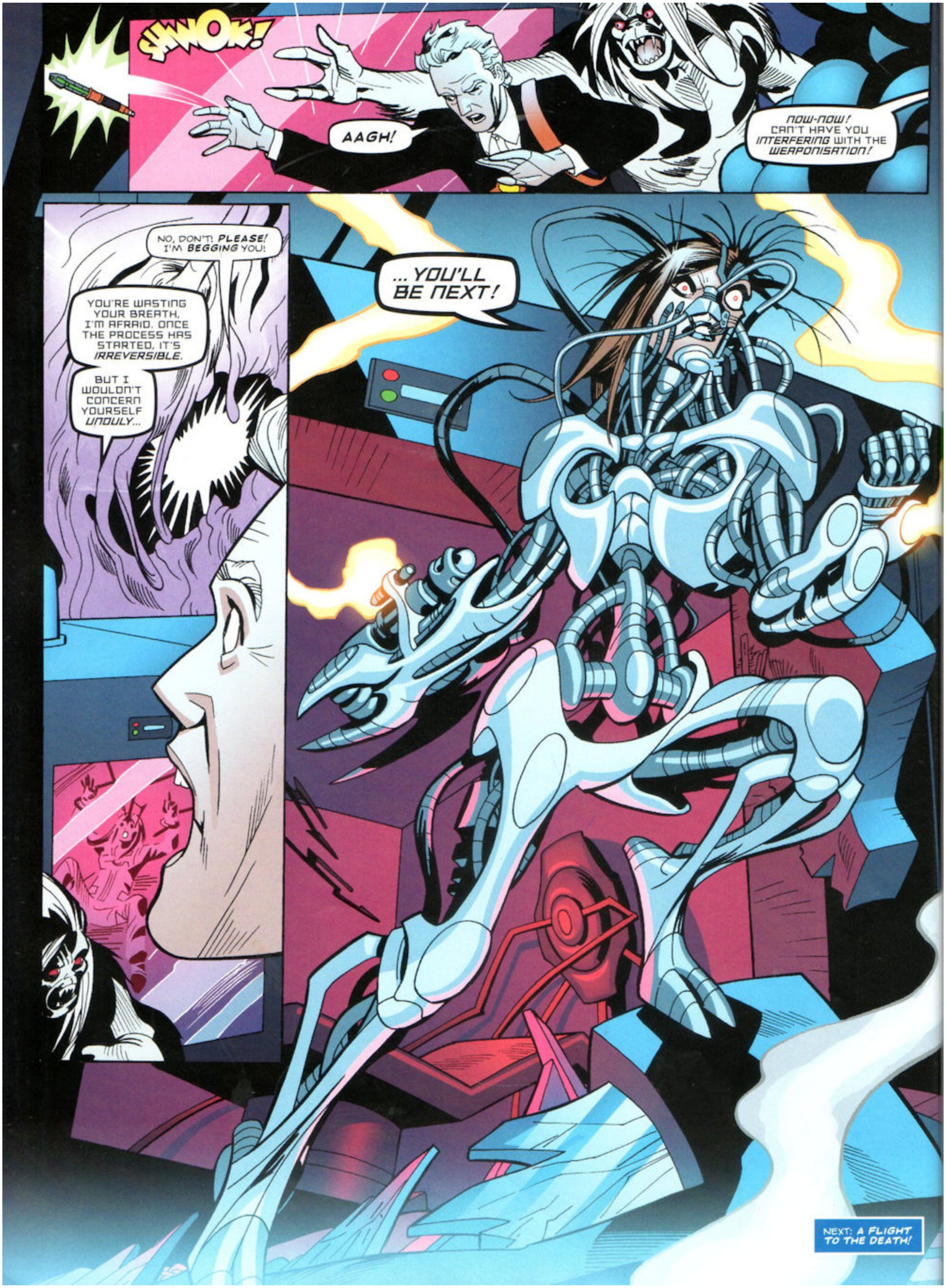

KRAK!
SHRAP!
WHAT THE --?!
WOAAAH!
SHRSSSHH!
CLARA! AND -- WAIT, I NEVER FORGET A FACE...
DANNY! DANNY PINK!
WHO SEEMS TO HAVE UNDERGONE A **MIRACULOUS RECOVERY.** CAN'T KEEP A **GOOD MAN DOWN,** EH?
IT'S **NOT** DANNY.
OF COURSE NOT, THAT'S **PATENTLY OBVIOUS!**
THOUGH YOU DO HAVE **ONE THING** IN COMMON.
YOU'RE NOT **ALIVE,** ARE YOU?
VREEEEE!
I AM... A **USER INTERFACE.** AN **ORGANIC AVATAR,** CREATED FOR YOUR **ASSISTANCE.**
AN AVATAR FOR **WHAT?**


THE JUNGLE.
WHAT DO YOU MEAN?
IT'S A COMPUTER, DOCTOR. THE WHOLE JUNGLE IS A COMPUTER!
OKAY, YOU'VE GOT MY ATTENTION. EXPLAIN.
THE JUNGLE IS THE FINAL CREATION OF THE CIVILISATION THAT ONCE RULED THIS WORLD.
THE RIVERS ARE ITS DATA STREAMS.
THE TREES ARE ITS INFORMATION SERVERS.
EVERY LEAF, EVERY ROCK, EVERY INSECT -- ALL ARE PART OF THE MEMETIC NETWORK.
OF COURSE! ANY SUFFICIENTLY ADVANCED TECHNOLOGY IS INDISTINGUISHABLE FROM NATURE!
SO WHAT HAPPENED TO THESE CLEVER CREATORS OF YOURS?
THEY'RE ALL AROUND YOU. LIVING INSIDE THE MEMORY OF THE JUNGLE!
LIKE GHOSTS...


THERE'S AN INVADER **DEVOURING** THE JUNGLE, ENSLAVING ITS CREATURES, TURNING THEM INTO **TOOLS OF WAR!**
THAT MUST BE THE **FUNCTION** OF **THE HADAX URA**. IT LANDS ON A WORLD AND TURNS THE **INDIGENOUS WILDLIFE** INTO ITS OWN **ARMY!**
ALL WE WANT IS FOR YOU TO **DESTROY** IT, DOCTOR, OR **TAKE IT ELSEWHERE!**
FAIR ENOUGH. BUT FIRST, WE'VE GOT TO GET IN **THERE!**
I'M OPEN TO IDEAS.
WELL, DON'T ALL SPEAK AT ONCE...


OI! WATCH IT!
MUST BE OUR LUCKY DAY. TURNS OUT IT WANTS US ALIVE...
BUT WHY? WHAT DOES IT WANT US FOR?
TO BECOME MY GLORIOUS FOOTSOLDIERS!
YOUR MINDS WILL BE EXPANDED, YOUR BODIES AUGMENTED! INSIDE AND OUT!
YOU WILL BE A PART OF ME, AND I A PART OF YOU!
I AM THE HADAX URA!
YOU WANT US TO BE A PART OF WHAT? YOUR WAR MACHINE?
OH, YOU INSULT ME, LITTLE MAN!
I WAS BUILT TO END WAR! TO CREATE EVERLASTING PEACE BETWEEN THE AXIS AND THE HUB! THAT IS WHY I SUMMONED YOU HERE!
N-NO! GET OFF ME!
YOU'RE WELCOME TO STRUGGLE. BUILDS UP MUSCLE TONE BEFORE YOUR FINAL CONVERSION!
BUT WHY D'YOU NEED SOLDIERS? NOBODY ELSE KNOWS YOU'RE HERE, YOU'RE NOT UNDER ANY THREAT!


BECAUSE IT INTENDS TO END THE WAR BY WIPING OUT BOTH SIDES!
AM I RIGHT?
I PREFER TO THINK OF IT AS BEING TOUGH BUT FAIR!
AFTER ALL, I CAN'T HELP HOW I WAS PROGRAMMED, CAN I? IT'S NOT MY FAULT IF I TAKE IT FAR TOO LITERALLY!
YOU DO REALISE YOU ARE QUITE, QUITE INSANE?
AM I? IT'S SO HARD TO TELL.
I HAD TO UNINSTALL ALL MY DIAGNOSTIC SOFTWARE, IT WOULDN'T GIVE ME A MOMENT'S PEACE!
DOCTOR, DO SOMETHING!
DON'T WORRY, MR HITCH. I HAVE A DEVIOUS PLAN...
...OR AT LEAST, I PLAN TO MAKE A FEW SPARKS FLY!
F-SHHHH!
WEEEEEE!
RAAAARGH!
WITH ME! QUICK!
WHAT ABOUT WIREMU --
IT'S TOO LATE FOR HIM, WE HAVE TO GET AWAY! CLARA --
DOCTOR!!!
CLARA!


SHWOK!
AAGH!
NOW-NOW! CAN'T HAVE YOU *INTERFERING* WITH THE *WEAPONISATION!*
NO, DON'T! **PLEASE!** I'M **BEGGING** YOU!
YOU'RE WASTING YOUR BREATH, I'M AFRAID. ONCE THE PROCESS HAS STARTED, IT'S *IRREVERSIBLE.*
BUT I WOULDN'T CONCERN YOURSELF *UNDULY...*
...YOU'LL BE NEXT!
NEXT: **A FLIGHT TO THE DEATH!**

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

Trails & tribulations

The new *Doctor Who* trailer has been released – but is it possible to summon it simply with the power of thought?

BY **JACQUELINE RAYNER**

Husband is watching Wimbledon. Having zero interest in tennis, I am paying little attention to the television. "Wish we were watching *Doctor Who* instead," I think to myself.

Husband wanders off to make a cup of tea. I hear a familiar voice. It sounds like... Peter Capaldi! I look up. *Doctor Who* is on the telly! But how...? A simple solution hits me. Last night the new season trailer was released. They're obviously showing it in a tennis break. But a few seconds of watching reveals this not to be the case: this isn't yet-to-be-seen *Doctor Who*, it's *Dark Water*. And it's not just a tiny clip, minutes are passing. Husband must have got bored of the tennis and put the Doctor on instead, hurrah!

Husband returns. He looks at the screen, slightly puzzled. "That's – what was it called? The Cybermen one," he says.

Now it's my turn to look puzzled. "I thought *you* put it on?" I say.

"No, I didn't do anything," he says. So it's actually on the telly. But on BBC One on a Thursday in the early evening in July? No repeats are scheduled. So how did this happen?

And that's when it hits me. I must have changed the scheduled programme with the power of my mind! What an amazing new talent to have discovered! But wait. It obviously showed the end of the latest season by default, but perhaps I could summon up any story. Any story at all! Perhaps even... missing episodes! I stare hard at the television. Show me *Mission to the Unknown*. *Show me Mission to the Unknown*.

The picture changes...

...to *The Apprentice*.

Well, that's not what I had in mind at all. Although turning a few of the *Apprentice* candidates into Varga plants might be an improvement. And it could explain why some of the Delegates went missing between *Mission to the Unknown* and *The Daleks' Master Plan*: "The point of this process is to find a business partner to reduce the galaxies to ashes and their people to dust, but you just sit there like a useless blaady Christmas tree. It is with regret that, Sentreal – you're fired."

Husband discovers the boringly prosaic solution. He'd been watching the tennis on BBC One HD. The programme had changed to local news, which can't be shown in high definition, so the channel was playing instead something called, according to the onscreen guide, 'Welcome to HD', clearly showing sections of recent programmes such as *Doctor Who* to demonstrate how good they look.

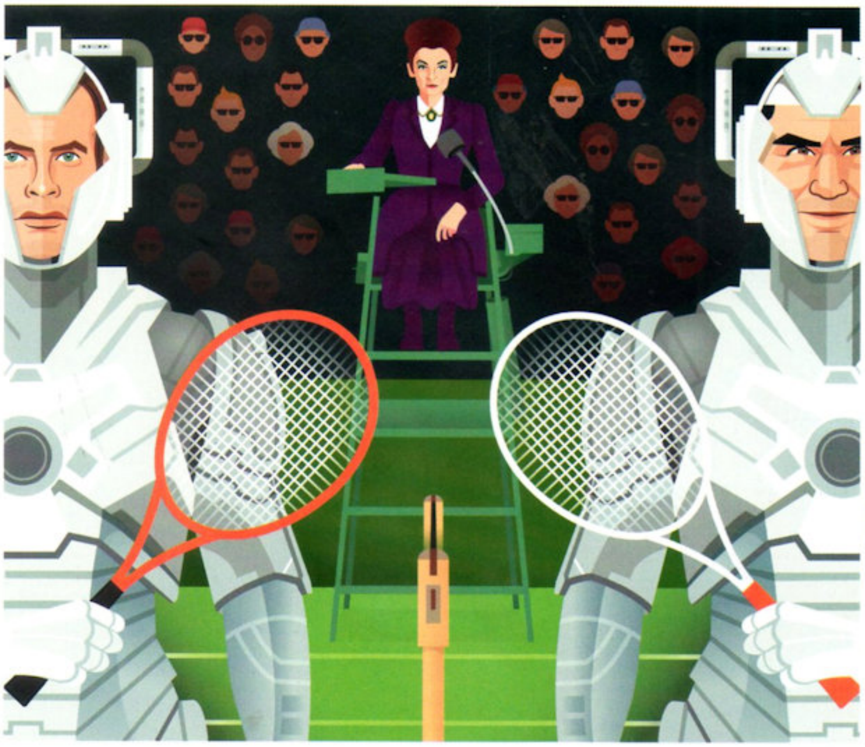


ILLUSTRATION: **BEN MORRIS**

> 'I must have changed the scheduled programme with the power of my mind! What an amazing new talent to have discovered!'

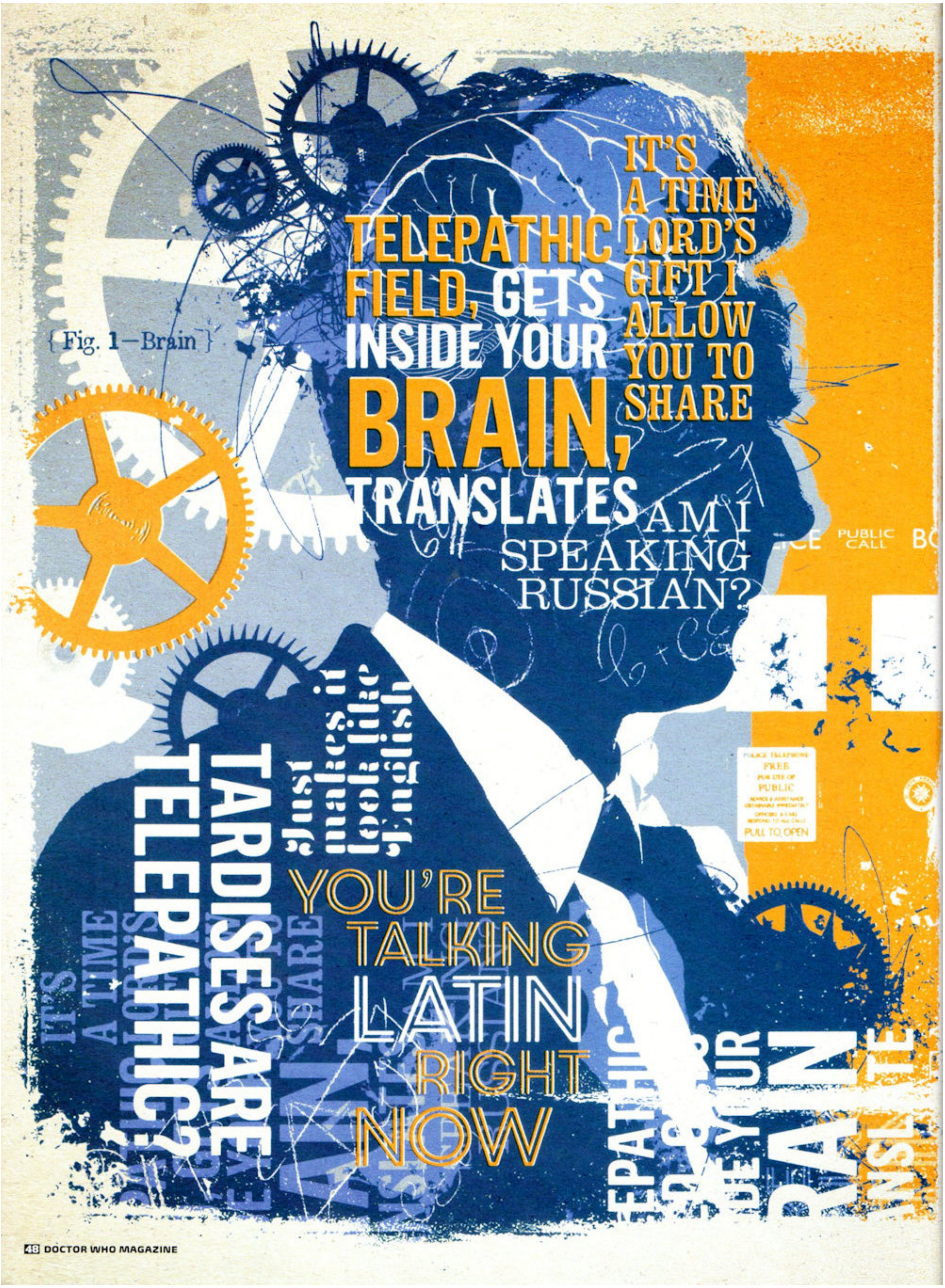
Sheesh. Every single time I think I have developed super powers, there's some boring, rational explanation.

Anyway. The trailer. As I mentioned, it was released last night, but too late for either the children or me to still be up, so we're watching it now instead.

"Let's see m'self some trailer," drawls Non-Fan Twin as he saunters into the room, doing what could be although actually isn't an impression of Steven in *The Gunfighters*. They are both impressed by the sneak peek. Undead! Daleks! Zygons! What might possibly be Gallifrey! What Fan Twin suspects is Frankenstein's monster (and so hopefully a sequel to *The Chase* – that's me hoping, not him. I do like a bit of Hartnell continuity in my *Doctor Who*). I have to fan myself slightly when the Doctor talks about kissing something to death. Fan Twin thinks he spotted the sonic screwdriver being destroyed (eek!) – I didn't get that impression but who's to say? Non-Fan Twin has a theory who 'the girl' is: Amy Pond. She's come back through the vortex that Danny Pink sent the little boy through, he suggests, and for some reason this has changed what she looks like. Well, we'll just have to wait and see. Both boys keep confronting each other with, 'What took you so long, old man?' which seems harsh when they're not even quite nine years old yet.

I recently began to worry that I had named my twins under false pretenses, as Non-Fan Twin actually started to seem more enthusiastic about watching *Doctor Who* than Fan Twin. But drilling down to it, it's actually Non-Fan Twin who loves the current stuff, whereas Fan Twin, although still enjoying it at the moment, prefers his *Who* old-style. So I suppose I should really rename them Non-Self-Identifying-as-Fan-but-Really-Enjoys-Watching-It-Especially-the-Tenth-and-Twelfth-Doctors Twin and Enjoys-Watching-Post-2005-Who-and-Says-He-is-Definitely-Still-a-Fan-but-is-Currently-Most-Enthusiastic-About-Pre-1989-Doctor-Who-Hang-On-I've-Forgotten-the-TV-Movie-I'll-Have-to-Ask-Him-How-He-Feels-About-That-Later Twin.

Or perhaps not. In any case, both of them still get very excited about upcoming new *Doctor Who*. How they're defined – whether they consider themselves fans or not – doesn't really matter, as long as they're still having fun watching it. So I don't have to worry any time soon that our cosy family gatherings around the (high definition!) television set won't continue. Roll on September the 19th! **DWM**


TELEPATHIC FIELD, GETS INSIDE YOUR BRAIN, TRANSLATES
IT'S A TIME LORD'S GIFT I ALLOW YOU TO SHARE
AM I SPEAKING RUSSIAN?
{ Fig. 1—Brain }
PUBLIC CALL
POLICE TELEPHONE FREE FOR USE OF PUBLIC
PULL TO OPEN
TARDISES ARE TELEPATHIC?
Just makes it look like English
YOU'RE TALKING LATIN RIGHT NOW

LOST IN TRANSLATION

So, why does everyone in *Doctor Who* speak English? It's one of the oldest questions, not only in our series, but in science-fiction generally – and probably one of the least welcome. **DWM** investigates, all the same...

FEATURE BY **STEVE LYONS**

The problem is this: most of us, when enjoying a science-fiction adventure, don't want it bogged down by endless scenes of the protagonists struggling to decipher each other's languages before they can threaten to shoot each other. That way lies *Star Trek: Enterprise*...

Sure, our heroes can have the best possible translation software – such as UNIT employ in *The Christmas Invasion* – but what if they had to wheel it out every single week? We'd soon get tired of waiting for people to repeat what the aliens are saying. Far better to dispense with the issue once and for all – even if it means a bit of hand-waving – and get on with the story.

So, *Star Trek* – usually – has its universal translator. We might not know how it works – nor how it possibly could – but who cares? Everyone speaks our language, and we don't have to worry our heads about it. Let's not even ask why we can't hear the actual words spoken, nor why the speaker's lips appear to move in time with the translation...

In the same vein, *Farscape* has injected translator microbes; *The Hitchhiker's Guide to the Galaxy* has the trusty babel fish. *Blake's 7* and *Battlestar Galactica* have interplanetary empires built by Earth people, making English the default language of the galaxy. Most alien planets in *Stargate* are populated by human descendants, allowing them to speak English if you don't think too hard about it (in the original movie, there *was* a language barrier, but the TV producers didn't want to have to deal with it). As for *Doctor Who*...

In its early days, *Doctor Who* handled the problem by... completely ignoring it.

No matter where they travelled to, in the whole of time and space, the Doctor and his companions were greeted by English-speakers.

Ian and Barbara's first trip in the TARDIS took them to (something like) a hundred thousand years before the birth of the English language. Their second deposited them on a world of alien beings. They communicated with Daleks and Thals, however, just as easily as they had with Stone Age cavemen.

Not only that, but they seemed to accept this without question and even expect it; and, as viewers, we had to accept it too, because the series never bothered to justify or explain this anomaly to us.

Oh, we could make some assumptions. They might even have worked for *some* stories. Advanced alien civilisations, we could tell ourselves, would doubtless have cracked the language barrier. 40-odd years on, *Journey's End* would confirm that the Daleks have translators inside their shells, so as to address their victims in the local language (in this case, German) – though it's harder to imagine where the Thals might have been hiding theirs.

What languages did Marco Polo speak? Not English, that's for sure.

Then, in *The Power of the Daleks*, we saw Vulcan – and we learned that, in the future, human beings would settle on other planets. Many of the 'alien' worlds we've visited since then (and a few before, perhaps) have been *human colony worlds*, on which a human language would naturally be spoken.

The same goes for such off-planet installations as the Moonbase and the Wheel in Space; each staffed by international crews, which would need to establish a *lingua franca* – so, why not English? It was probably the British Space Programme, after all (*The Ambassadors of Death*) that put them there...

So, yes, English *could* be the language of (some) alien worlds (in the future) – if we really, really need it to be; and as long as we're happy to emulate *Stargate* and turn a blind eye to the fact that language *evolves*...

It's the Earth-based stories of the 1960s that really give us problems.

Marco Polo claimed to know four languages – and, though historians aren't sure which ones they were, it's pretty certain that English wasn't among them. Nor is it likely that Marco had a translating machine...

The ancient Aztecs, Romans and Trojans didn't speak English, nor did the inhabitants of twelfth-century Palestine. In *Doctor Who*, however, they do – and mostly in Received Pronunciation (or 'BBC English', if you like), at that.

Only one historical story attempts to suggest otherwise. *The Reign of Terror* seasons its dialogue with the occasional French phrase. The Doctor sets the ball rolling by bidding, "Au revoir, Monsieur Captain!" to Jean-Pierre, a French farm boy – while, later, an unnamed peasant delivers the inevitable "Sacre bleu!" If anything, this only draws attention to the fact that the eighteenth-century Parisians encountered by the Doctor and co are speaking English the rest of the time.

Then, suddenly, this ceased to be an issue. With the sad demise of the 'pure historical' format, the Doctor rarely had reason to visit real-world countries other than England – for a few years, anyway.

The War Games marks his first definite encounter with non-English-speaking humans since *The Massacre of St Bartholomew's Eve* (let's not think too hard about *The Underwater Menace*); and the rules have changed in the interim.

When French and German speakers use their own languages, that's what we – along with the Doctor's ►

'THE ANCIENT AZTECS, ROMANS AND TROJANS DIDN'T SPEAK ENGLISH – BUT IN DOCTOR WHO THEY SPEAK IN "BBC ENGLISH".'

friends and companions – hear. Fortunately, most of them obligingly speak English most of the time. The exception is a confused French soldier, whose words are translated *for the Doctor's benefit* by Lieutenant Carstairs. Perhaps he's just letting Carstairs feel useful?

This convention holds for several years thereafter. Not that there's a great need for it, with the Doctor confined to Earth – and, specifically, to England.

In *The Mind of Evil*, however, he and Chinese delegate Fu Peng conduct a conversation in Hokkien Chinese, much to the Brigadier's bewilderment. The Doctor's newfound aptitude for languages is demonstrated again in *Planet of the Spiders*, when he chats to K'anpo Rimpoche in Tibetan; and again in *The Talons of Weng-Chiang* when he interrogates a Chinese suspect in his own tongue ("I speak Mandarin, Cantonese, all the dialects"). On each of these occasions too, a companion is present but can't understand what is being said.

Most aliens, in the meantime, make their own arrangements to speak the language before they invade us, which is good of them. Well, how else would they communicate their demands to us? (And where would *Torchwood* and *The Sarah Jane Adventures* be if they didn't?)

With hindsight, the answer was in front of us all along.

The series' third story, *Inside the Spaceship*, establishes that the TARDIS can get inside its occupants' minds. It knocks them out and affects their behaviour in an attempt to warn them of imminent peril. It was to be another eight years, however, before we learned more about this peculiar ability.

In *The Time Monster*, the Doctor places a TARDIS-to-TARDIS call to the Master, intending to give him a stern talking-to – but the Master, understandably, doesn't want to listen to him. He flicks a few switches, and suddenly the Doctor is talking gibberish. In fact, he's talking English – but backwards.

"He's picking up my words even before I've spoken them," he explains to Jo, "and feeding them back to me through the TARDIS' telepathic circuits, making them come out backwards." "The TARDISes are telepathic?" asks Jo. "Yes, of course," replies the Doctor. "How else do you think they communicate?"

More to the point, if the TARDIS can do *that*, then what else can it do?

It was to be a few more years, however, before the series directly addressed the language issue – and, when it did, no mention was made of the TARDIS at all.

It's significant that *The Masque of Mandragora* was the first story set in a real-world, non-English-speaking country in over a decade. The series had been ducking the language issue all that time, but suddenly this was no longer an option.

Chinese delegate Fu Peng in 1971's *The Mind of Evil.*

1976's *The Masque of Mandragora* finally offered an answer (of sorts) to the language question.

'THE DOCTOR EXPLAINS HOW SARAH JANE CAN CHAT TO A FIFTEENTH-CENTURY ITALIAN DUKE: "IT'S A TIME LORD'S GIFT I ALLOW YOU TO SHARE."'

So, as Sarah Jane chats to a fifteenth-century Italian duke, she has this staggering realisation: "I don't even speak Italian. Hey, I never thought of that before. How is it I can understand you?" The Doctor promises to explain later – and for once, he keeps his word. For what it's worth.

"It's a Time Lord's gift I allow you to share," he reveals.

And, after 13 years, that's it. That's all we get. Language translation for selected friends is a 'Time Lord's gift'. The Doctor doesn't even say the word 'telepathic', though it can be inferred. As explanations go, it makes the babel fish seem positively grounded in science. Still, finally, it's something.

But there's a problem. Sarah Jane, by this point, has been travelling with the Doctor for three years or so. Why didn't she notice his 'gift' on Peladon or Metebelis? Or even Skaro? Not to worry, he can explain that too: "I've taken you to some strange places before and you've never asked how you understood the local language... Tonight, when you asked me how you understood Italian, I realised your mind had been taken over."

That's a bit disturbing, isn't it? So, the first rule of the Doctor's gift is that you do not talk about the gift? He 'allowed' Ian and Barbara to speak to Marco Polo (for example), but at the same time *edited their thoughts* to ensure that they wouldn't see anything odd about this? Why on earth would anyone do that?

It makes you wonder what else he 'allows' his companions to hear – or think. It seems unlikely that not one of them, when startled by a monster, ever let a bad word slip their lips. Perhaps they did, but the Doctor substituted such minced oaths as 'rabbits' and 'shame' for the actual words used.

Sustained torrents of especially foul language, he could have censored with the sound of a simple scream. This would cast Victoria's triumph over the seaweed creature in *Fury from the Deep* in a somewhat different light.

Other questions arising:

Did the Doctor ever really learn Hokkien, then? Or did he just make Fu Peng *think* he had, in order to get into his good books? Either way, he must have purposely excluded the Brigadier from that conversation, making him look stupid.

How far does this gift of his extend? Does he only translate for his closest friends or for everyone in their vicinity? It isn't only Sarah Jane that can understand Duke Giuliano; he can understand her in return. Is that because the Doctor is in his mind too? Or is Sarah Jane actually *speaking* Italian without knowing it?

And what happens to companions left in foreign-speaking lands? Do they take the Doctor's gift with them? Or do Vicki and Troilus – the newfound love of her life, an ancient Trojan – suddenly find that they just can't talk any more?

The same might apply to Steven and, later, to Nyssa, Peri and Mel – while Ace would have had the opposite problem. Whisked away to an alien planet in the future by a time storm, she seems to have fitted in easily enough, even working as a waitress. Iceworld must have been another of those English-speaking colonies...

After *Mandragora*, *Doctor Who* went another 13 years – all the way to the end of the show's original run, in fact – without bringing up the language issue again.

When the series returned in 2005, however, it rolled up its sleeves and dived straight in at the deep end. "They all speak English," says Rose of the aliens at *The End of the World*. "No," the Doctor replies, "you just *hear* English. It's a gift of the TARDIS: the telepathic field, gets inside your brain, translates."

Note the use of the word 'gift', cleverly suggesting for those of us with long memories (or DVD collections) that language translation is indeed a 'Time Lord's gift'... but *one received, rather than given, by them*. And of course we've known almost since the beginning that the TARDIS was telepathic. We also knew that it could translate words before they're spoken...

The only new information here is that those abilities extend beyond the police box doors. The idea of a 'telepathic field' joins all the dots for the first time (on-screen, at least, but see box-out). It's all starting to make sense now!

Rose is also the first person to feel uncomfortable with this arrangement: "Your machine gets inside my head. It gets inside and it changes my mind, and you didn't even ask?" In the Doctor's defence, at least he didn't try to hide it from her this time.

But – but – but – in the previous story, Rose can't understand what the Nestene Consciousness is saying, hearing only the Doctor's side of the conversation. Does that mean the TARDIS hadn't got into her head just yet? (The Consciousness, on the other hand, understands the Doctor perfectly – through its own means?)

The Christmas Invasion reveals more. With the Doctor in a coma, Rose can't understand Sycoraxic (though again, the reverse does not apply). "The TARDIS translates alien languages inside my head, all the time, wherever I am," she reminds us. "So, why isn't it doing it now?" asks Mickey. "Dunno," says Rose. "Must be the Doctor. Like he's part of the circuit and he's broken."

As a whiff of tea brings the Doctor round, however, his gift is restored – for all human beings in the vicinity.

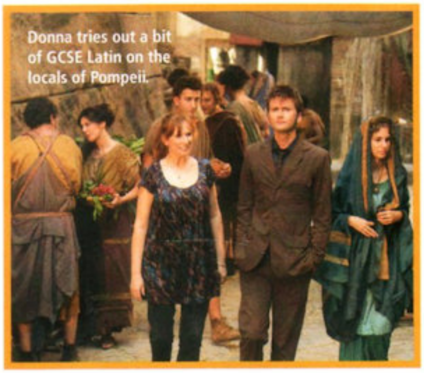
The can is well and truly open now; and worms are everywhere.

Now that *Doctor Who* has *rules*, actual proper rules, for its handling of other languages, it can start to make use of them – and expand upon them too.

In *The Girl in the Fireplace*, the Doctor confirms that he's in France in 1727, because Reinette is speaking French – and from the right period – although Rose and Mickey hear only English (Rose has to explain the whole thing to Mickey – again). So, apparently, he can 'see through' the TARDIS' gift when he has to.

In *The Impossible Planet*, we learn that the TARDIS also translates writing – ironically because the fact that it can't, on this occasion, is a plot point. We don't see this part of the gift in action until *The Fires of Pompeii*, when Donna spots an English-language sign that ought to be in Latin. "That's the TARDIS translation circuits," says the Doctor, coining another new phrase. "Just makes it look like English. Speech as well. You're talking Latin right now."

Ah. So, that's one of our questions answered. The Doctor's companions *do* speak the local language. Well, it's probably easier for him to arrange that than to get into the head of every local within earshot and translate for them...


Donna tries out a bit of GCSE Latin on the locals of Pompeii.

Clara realises she can understand Russian in 2013's *Cold War*.

But, in that case, why has no alien being ever expressed surprise to hear Earthlings – in many cases, *non-space-faring* Earthlings – speaking their tongue? They can't use Sarah Jane's excuse... Another pointer to them having their own translators...

Wait, though, there's more to come.

"What if I said something in actual Latin?" Donna asks, to which the Doctor confesses, "I'm not sure. You have to think of difficult questions, don't you?" Donna tries it on a local stallholder – who thinks she's speaking Celtic.

Hmm. Yes, we'll definitely come back to that one...

There's another interesting line in *Vincent and the Doctor*. "That accent of yours," says a very Scottish-sounding Vincent van Gogh to an equally-Scottish-sounding Amy. "Are you from Holland like me?" This suggests that even the accents we hear in *Doctor Who* are filtered and altered by the TARDIS and the Doctor. Well, that would explain all that BBC English in the early days. Quite why it should render a Scottish accent as Dutch – and vice versa – in this case is highly debatable. Perhaps it's just a small fault – or rather, let's say a quirk – in the system.

In the same story, the TARDIS fails to translate the French-language posters with which it has been plastered. An explanation for that one comes along two seasons later. In *A Good Man Goes to War*, it takes Amy and Rory a moment to read the language of the Forest. "It's the TARDIS translation matrix," River explains (yet another new phrase, which the Doctor adopts in *Cold War*). "It takes a while to kick in with the written word. You have to concentrate."

One thing hasn't changed. Writers still find it hardest to ignore the language issue when human beings are involved. Despite her recent trip to Akhaten, it's only aboard a Russian submarine that Clara thinks to ask, "Am I speaking Russian? How come I'm speaking Russian?... Are they speaking Russian?" This makes her the fifth companion in the series' history to ask the question – and the fourth to do so in a historical, non-English-speaking Earth setting (Rose being the exception).

So, there we have it, then. That's how the whole thing works.

Except, of course, for when it doesn't. There are a few, rare languages that the TARDIS can't seem to translate. The writing in *The Impossible Planet*, the Doctor tells us, must be "impossibly old". Other languages, perhaps, are just too fiendishly complex to be assimilated: Foamasi in *The Leisure Hive*, Judoon, Polari in *Carnival of Monsters*, Welsh...

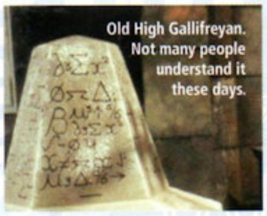
Yes, Welsh. In *Boom Town*, Rose has to ask what 'Blaidd Drwg' means – even though it's a message intended specifically for her, sent by her future self. The phrase has been co-opted by Margaret Blaine, however, as the name of a council project; so, perhaps the TARDIS identifies it as a proper noun, *intended* to sound foreign, and leaves it alone? ►

OFF-SCREEN EVIDENCE

- Malcolm Hulke and Terrance Dicks' *The Making of Doctor Who* (1972) claimed that the Doctor's name was '$\delta^3\Sigma x^2$'. The Old High Gallifreyan language of *The Five Doctors* was extrapolated from these symbols, and indeed 'the Doctor's name' appears in Rassilon's tomb (but we still don't know how to pronounce it).

- In the Target novelisation of *The Reign of Terror* (1986), the TARDIS crew have to make an effort to speak French. The Doctor, Susan and Barbara are fluent, but Ian struggles. It works – in the context of that one story. It would have been stretching a point to have them speaking Mongolian, Aztec, Latin and Arabic as well, so other books in the series don't bother.

- The idea that the TARDIS translates for the Doctor and friends originated in Virgin Publishing's *New Adventures* novels. *Cat's Cradle: Witch Mark* (1992) coined the phrase 'telepathic field' before it was used on TV, while *Parasite* made the function of that field explicit: "Bernice knew the telepathic circuits of the TARDIS were a prime factor in her ability to understand other languages".


Old High Gallifreyan. Not many people understand it these days.

- The Sixth Doctor extols the values of English in the Big Finish audio drama *...ish*, calling it, "The language of Chaucer... Shakespeare... Of *me*!" He also hints at its ubiquity throughout the cosmos: "Across the night sky, beyond the stars, English brings people together in the pursuit of knowledge and wonder."

- The Doctor confirms that the TARDIS has "a swear filter" in the BBC novel *Only Human* (2005), after a cavewoman rages at him: "Who the blinking hell are you to order us about?"

- In the Big Finish audio adventure *Survival of the Fittest* (2010), the TARDIS excels itself by translating the scent-based language of the Vrill; while the Doctor's German-speaking companion, Klein, reveals that she perceives him as having "a stuffy Prussian accent."

- In the BBC novel *Dead of Winter* (2011), the Doctor and Amy are separated from the TARDIS in a French clinic – but it can't have gone far. "The translation circuits are still working," explains the Doctor, "which means you haven't had to learn French in a hurry. And I haven't had to learn English." Either he's joking or that's a whole new can of worms opened...

The same would apply to 'Dårlig Ulv Stranden' (Bad Wolf Bay) in *Doomsday* – and would also be good news for one villainous chap in particular. There would be little point using such crafty pseudonyms as 'Magister' and 'Thascalos', after all, if your enemies automatically heard those words as 'Master'...

No such excuse for *Four to Doomsday*. Here, the Doctor needs Tegan to communicate with an Aboriginal Australian for him – having just chatted with an Ancient Greek and a Chinese Mandarin. Perhaps, as with Carstairs, he's just giving her something to do (he's also likely helping her out – given the sheer number of Aboriginal dialects in existence – only she doesn't realise it).

There's also some evidence that, where other translation devices are in effect, the TARDIS will happily leave the job to them. So, in *Vengeance on Varos*, it doesn't bother to compensate for Sil's "eccentric communication circuit"; while, more puzzlingly, in *The Curse of Fenric*, it leaves the decoding of ancient (but not 'impossibly' ancient) Viking runes to Judson's Ultima machine.

As noted, the TARDIS doesn't translate Judoon. The Doctor speaks it, all the same, when he visits the Shadow Proclamation in *The Stolen Earth*. Of course, he could be cheating to earn brownie points again – as with Fu Peng – excluding Donna from his wheeze in case she gives the game away.

But then, *Planet of the Dead* has a similar scene. The Tritovores need a "telepathic translator" to understand the Doctor – at least, they think they do – but, like the Sycorax's device, it only works one way. Luckily, the Doctor – accompanied here by Christina de Souza – knows enough space fly to get by. In this case, we could argue that he doesn't trust Christina and so has withheld his 'Time Lord's gift' from her...

However, some later such occurrences are harder to rationalise.

The Doctor speaks English to a Krafayis and an alien Minotaur in *Vincent and the Doctor* and *The God Complex* respectively. In the former, he explicitly extends his gift to the creature: "Listen. I know you can understand me, even though I know you won't understand why you can understand me." Each creature responds with growls and roars, which the Doctor translates – verbally – to Amy.

In *The Rings of Akhaten*, he converses with alien vendor Dor'een in a language of barks, in Clara's presence. In none of these instances does he have an obvious reason for keeping his companion out of the loop.

A couple of possibilities, then:

Does the Doctor know some languages that the TARDIS doesn't – having learned them the old-fashioned way? It seems unlikely, given their telepathic link. It could be, however, that some languages are indeed too complex for the TARDIS to handle, whereas the Doctor can at least have a stab at them. "I'm having trouble making it out," he says of the Krafayis' speech (though that could be because it's dying).

Or perhaps the human brain is at fault. Perhaps the TARDIS *can* translate Alien-Minotaur-ese for the Doctor, but struggles to render the concepts expressed in a form that Amy and Clara – and we – can comprehend.

The bubbling speech of the Hath, in *The Doctor's Daughter*, appears to be another example. Martha, however, understands it well enough. So, it seems that, uniquely on this occasion, that privilege has not been extended to we viewers. Instead, as with Rose and the Nestene Consciousness, we get to hear what's *really* being said.

"Woof woof woof!" Dor'een takes a shine to the Doctor in *The Rings of Akhaten*.

'IN THE RINGS OF AKHATEN, THE DOCTOR CONVERSES WITH ALIEN VENDOR DOR'EEN IN A LANGUAGE OF BARKS...'

(The reverse is more commonly true. There are many scenes in which aliens converse without the Doctor present – before the TARDIS has even arrived sometimes – and yet we hear them in English. There are no English-speakers present at all, presumably, in *The Deadly Assassin*...)

This would mean, of course, that Martha *isn't* speaking Hath in these scenes – but then, how would she? They must have had translators too...

The Doctor's own language is another matter.

The "ancient language of the Time Lords" was Old High Gallifreyan, resembling a mixture of Greek letters and mathematical symbols. It isn't translated for Amy in *The Time of Angels*; nor for multiple Doctors in the Tomb of Rassilon (*The Five Doctors*). "Not many people understand it these days," says the Second Doctor, his first and third selves joining in as he continues, "Fortunately, I do."

In *A Good Man Goes to War*, River states that the TARDIS "doesn't translate" Gallifreyan at all (note, she doesn't say it *can't*...).

We have to assume she means the written language only – how else do Time Lords make themselves understood to other races? Also, Leela, Nyssa, *etc* had no problems on their Gallifreyan visits (unless they switch to speaking English when outsiders are present – but then, the mysterious couple in *Listen* don't see Clara under the Doctor's bed...). It would be just like the Time Lords to make such an omission, after all, to protect their secrets!

There are many examples, in modern-day *Doctor Who*, of Gallifreyan script – made up of interlocking circular symbols – going un-translated, not least on the Doctor's cot (*A Good Man Goes to War* again). The language looked different (to our human eyes) in the old days, but was equally incomprehensible to us (as first seen in *Colony in Space*; the Doctor writes in Gallifreyan in *The Deadly Assassin* and *Battlefield* and has a Gallifreyan-language business card in *Remembrance of the Daleks*).

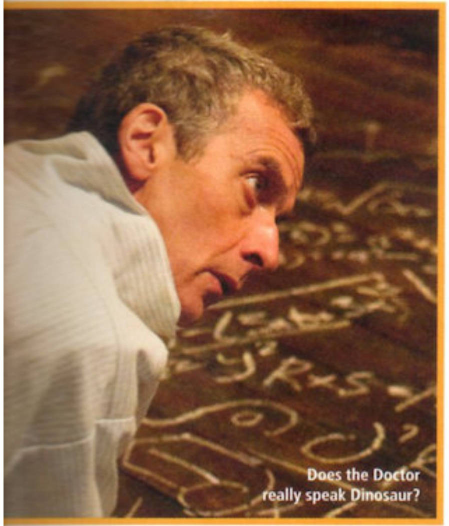
Indeed, the series was entirely consistent on this point from beginning to... Nah, of course, I'm only joking...

Peri reads aloud from the TARDIS manual in *Vengeance on Varos*. Adric reads the Doctor's old time logs in *The Keeper of Traken*. Vicki reads the Meddling Monk's diary in *The Time Meddler*. Nyssa and Tegan read from the TARDIS' database in *Castrovalva*. Also, various instruments on the TARDIS' console have been labelled in English, right back to the radiation meter in *100,000BC*.

In what language, we might wonder, is the Doctor's second trial – in *The Trial of a Time Lord* – conducted? The word 'Valeyard', he informs us, means 'learned court prosecutor' – in Gallifreyan, we assume? But if that's the case, then how do any of his Boatyard/Graveyard/Knacker's Yard jibes translate?

The Doctor boasts of having "five billion languages" in *The Parting of the Ways*. Still, he can't converse with beings that have no language of their own – or merely a rudimentary one – or can he?

He tries and fails, early on, with the Zarbi (in *The Web Planet*), despite the fact that they are clearly communicating with each other.



Does the Doctor really speak Dinosaur?

In more recent years, he has claimed to speak Baby (*Closing Time* and *A Good Man Goes to War*), Horse (*A Town Called Mercy*) and Dinosaur (*Deep Breath*). So, why has he never shared *those* gifts? I mean, apart from the fact that it would look ridiculous, like we were suddenly watching *Mister Ed* or something.

Perhaps he's just pulling our legs... The only evidence to the contrary is in *Deep Breath*, when Clara *assumes* that a semi-comatose Doctor is translating the roars of a stranded dinosaur: "I am alone. The world which shook at my feet and the trees and the sky have gone and I am alone now. Alone... The wind bites now and the world is grey, and I am alone here. Can't see me. Doesn't see me. Can't see me."

What if they weren't the dinosaur's words at all...?

More questions:

How come the 'gift' still works when the Doctor and the TARDIS are separated – sometimes by gulfs of space and time? Two examples of this, among many, occur in *Genesis of the Daleks* and *Blink*.

Speaking of the former – is it merely a coincidence that the word 'Dalek' is an anagram of 'Kaled', when rendered in a non-Skaroan alphabet? Or, similarly, that the TARDIS' Index File is activated by typing the English initials IF into the console (as Nyssa and Tegan do in *Castrovalva*)?

Why doesn't the TARDIS translate phonetic-English signs in *The Invisible Enemy* ('Isolayshun Ward', 'Imurjinsee Egsit', *etc*, a sign of language evolving over time as discussed earlier)? Because they're already intelligible? Because the effort would be wasted on Leela, still learning to read and write?

Why does Adric need to learn to "read Earth numbering" in *Logopolis*? (Preparing for when he and the Doctor eventually part ways?) And how does a telepathic gift extend to mechanical companions: K9, Kamelion, Handles? (They must have their own translators.)

And what about Shockeye o' the Quawncing Grig? He was an alien being, an Androgum, who had never met a human before *The Two Doctors*; and it's unlikely that English was the *lingua franca* of the space station where he worked in 1985. And yet, the Spanish Doña Arana identified him as speaking English, with neither Time Lord nor TARDIS present. How do we explain that one, then?

On the plus side, a few answers:

For years, we've fretted about Susan's claim to have "made up the name TARDIS from the initials" (*100,000BC*). But clearly what she meant was that *she christened the Ship in English*, having just learned the language herself. TARDIS is unlikely to stand for 'Time and Relative Dimension in Space' in Gallifreyan, after all! So, when Time Lords refer to their capsules now, what we hear is Susan's translation of the name they actually use...

Likewise: The inaccurately-named Silurians don't *really* refer to themselves as such (in *Warriors of the Deep*). It's simply that the Doctor's original name for them ended up in the TARDIS's 'Homo Reptilian to English' dictionary.

We can even explain Dodo Chaplet's shifting accents. Surely the First Doctor tampered with the translation matrix to make her sound more ladylike? (He could do nothing about her sixties slang, however: "Now, once this crisis is over," he tuts in *The Ark*, "I'm going to teach you to speak English.")

All of which brings us to the Million-Grotzit Question: *What language does the Doctor actually speak?*

Or should that be: in what language does the Doctor think? Or what language does he think he's speaking in? Or... well, anyway...

Gallifreyan would be the obvious assumption. This leads us to a disturbing thought, however: that we've never heard his real voice at all.

Take his ninth incarnation, for example. Every planet has a north, but few of them have a Salford. So, did he really talk like a resident of that city – or was that just the way it sounded to us, thanks to the TARDIS?

On the other hand, the Twelfth Doctor identifies his new accent (in *Deep Breath*) without needing a companion to point it out to him; does that mean he sounds Scottish to himself? A change of accent also seems to have affected his perceptions. He's suddenly very aware that the people around him sound English – with the exception of Madam Vastra, a strangely Scottish-accented Homo Reptilia.

Let's look at that scene in *The Time Monster* again. The Doctor tells us outright that he's speaking English (becoming backwards-English when the Master reverses it) – even though he's addressing a fellow Time Lord. But is he only speaking it *with the TARDIS' help* for the benefit of Jo, confident that the Master will understand him anyway thanks to *his* TARDIS?

And then, there's *Rose*... If Rose can't understand the Nestene Consciousness, how can she understand the Doctor? Is the TARDIS doing half a job again? Or is it possible that the Doctor is *speaking her language?*

Could it be? It's the language of most of his companions, after all. He must be speaking it most of the time, in fact – and, unlike those companions, he'd be only too aware of this fact. He's bound to have picked up a few phrases... He had his granddaughter schooled in English. It's also his *mother's* language (probably)... and if it really is a simpler language for the TARDIS to work with...?

Although – hang on – *The Fires of Pompeii* implies that, if the Doctor spoke to a native English-speaker in English, it would come out as something else.

Perhaps, as with 'Blaidd Drwg', it's Donna's *intent* to speak a foreign phrase in this scene that is communicated, rather than the words' precise meaning (which she may not even know). Hence, the Tenth Doctor can use such phrases as 'allons-y' and 'molto bene' without them being translated either.

It would also excuse his many English-language puns. Sure, the rest of the universe (not to mention the Inquisitor) might not find him as funny as he thinks he is – but at least he can show off for his friends, which is surely the object. And why else would he even *notice* Dodo's slang, let alone find it irritating? The same goes for Peri's American-isms throughout Season Twenty-Two.

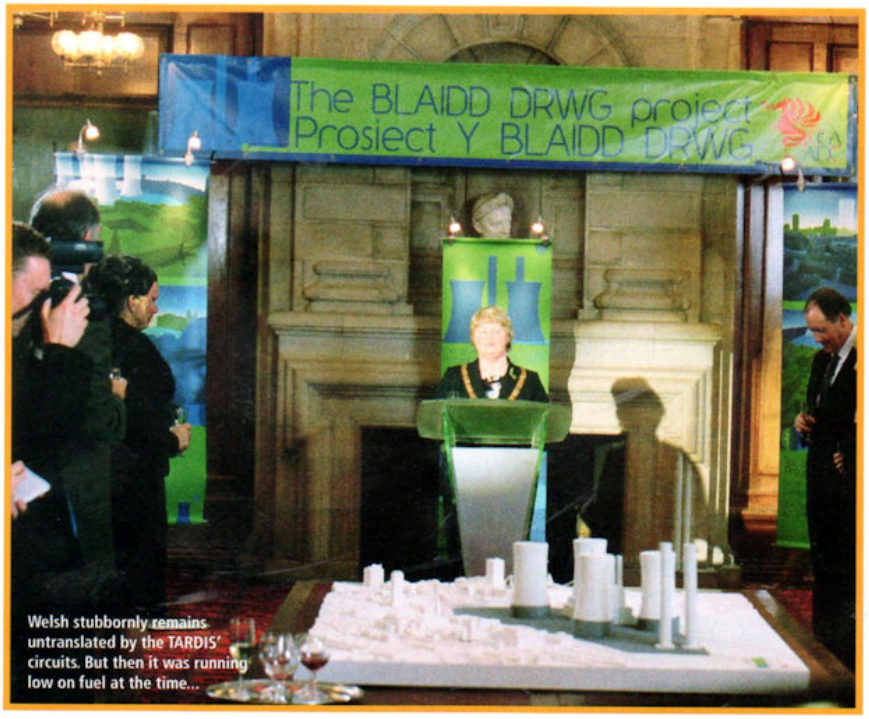
As for where the Doctor's accents come from – well, that's a mystery. Perhaps it's the same place that he gets his faces...?

A final thought:

What if Gallifreyan – in its spoken form, at least – *is* actually English? Is there anything in the series to contradict this?

What if the Time Lords – or the Doctor himself – gave their language to us a thousand or so years ago, deliberately or otherwise, in a story that hasn't been told yet? They could have spread it to other parts of the universe too. It would clear up some of those niggles, wouldn't it?

The answers aren't clear. But there may be more to be said on this subject yet... **DWM**



Welsh stubbornly remains untranslated by the TARDIS' circuits. But then it was running low on fuel at the time...

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 813 episodes, in order from the start...

THIS ISSUE Episode 756 – THE END OF TIME PART TWO

... continued from page 32

"Can someone remind me what happened last time?" asks Michael. "I haven't got a clue!"

Will frowns. "It was five minutes ago. We only paused the DVD," he sighs.

Michael scowls and puts down his empty wine glass. "I'd like a recap, all the same," he hisses.

"WELL!" says Chris, taking a deep breath. "The Doctor's going to die, the Master's turned everyone on Earth into himself, someone's going to knock four times, and Donna Noble is starting to remember!"

"And the Time Lords!" Emma chimes in. "Don't forget the Time Lords!" As if we could! There are Time Lords to spare in *The End of Time* Part Two.

"Gallifrey! We're on ruddy Gallifrey!" says Chris. "Look at all of the wrecked Dalek ships! The corridors have got more impressive since *The Invasion of Time*."

"We've heard so much about the Time Lords in the last five years, I don't know what to expect," says Emma.

"I'm not sure I need to see the Time War," declares Michael. "I like the idea of it being totally off screen."

Luckily for him, there's not much evidence of a war – unless it's over who's got the fanciest chairs.

"The council room sits somewhere between spartan and plush," notes Emma. "Ostentatious yet empty; the Time Lords in a nutshell."

A commanding figure strides in, taking his seat at the head of a table populated by Gallifreyan bigwigs.

"Dalton is the Lord President, then," says Will. "I hope he's Flavia."

"He's gone a bit cuckoo, hasn't he?" adds Chris, as the Lord Pres reduces a dissenting figure to nothingness with his deadly golden gauntlet of death. "Not many of his predecessors stayed sane either."

Also at the table is the Visionary, wild of hair and large of pen. She can foresee two children of Gallifrey, locked in conflict on the Final Day, and it is safe to say it's not Castellan Kelner and Surgeon General Gomer from *The Invasion of Time*.

"The idea of a Time Lord prophet doesn't quite sit right with me," says Chris. "I thought they could observe and document the entirety of time, so why would a soothsayer need to reveal things to them?"

The Time Lords realise that their salvation lies with the Doctor and the Master – or *Masters*.

"Oh dear," says Emma, "what with the President's hissy-fit, I'd forgotten the Master was so abundant."

Abundant scarcely covers it – he's literally everyone on Earth.

"All those ill-fitting costumes!" says Chris. "There must be at least a million Masters chafing at the crotch right now."

Everyone may be the Master, but the original is still very much in charge – he's cheerfully giving orders to all his lookey-likeys, giving him absolute power over the entire planet except for the Doctor, Wilf and someone who hasn't been changed because she's still part-Doctor – Donna flippin' Noble.

The Vinvocci!

"The idea that everyone is the Master is really neatly brought across," says Emma, as Donna desperately dashes around Chiswick.

"Donna could probably take the John Simm Master in a fight, though," grins Will.

Donna's travels with the Doctor came to an untimely end when she suffered a metacrisis, meaning her brain will fry if she remembers her former life. The appearance of so many Masters has started to bring it all back when Donna erupts with golden energy, taking out all nearby Masters.

"Donna's defence mechanism is a nice idea, but it undermines all the worry about her," moans Michael.

Emma is disappointed. "I feel like she needed one last hoorah, where she actively took on the Master."

"Marvellous eye acting from David Tennant after Donna zaps the Masters away," says Will, as the Doctor infuriates the Master with a saucy wink.

"I like John Simm when he's not acting the tit," agrees Michael, as the two Time Lords have a tête-à-tête. "You can see him and the Doctor as friends."

"He is a bit silly at times," admits Emma, "but when he controls it, it's utterly chilling."

On Gallifrey, the Lord President realises the significance of the rhythm of four – the sound of drums, jammed inside the Master's head since childhood.

"So, the Time Lords did the sound of the drums to the Master. Or are doing it? Or will have did do it?" asks Michael. "Time travel is a confusing business."

"Everything we've seen on screen implies that it's always been there," says Will, "it's just that the Master didn't mention it until he was Professor Yana."

The Master is so delighted to have worked everything out that he fails to notice one of the guards isn't a version of him, but rather the Vinvocci, Rossiter, who renders him unconscious.

"How can the Master not know that he isn't the guard?" wonders Michael. "Or that he's been knocked out?"

Emma is also puzzled. "Is the Master telepathically connected to all the other Masters or not?"

Rossiter and fellow Vinvocci, Addams, manage to bust out the Doctor and Wilf.

"I could have done without the cactus people again," groans Michael, "but I do love a teleport," he adds, as they are all beamed into orbit aboard the Vinvocci ship, the *Hesperus*.

"Wilf seeing space. That's awesome," marvels Chris. "Such a sweet moment."

Being 100,000 miles above Earth is no guarantee of safety, though – not when the Master commands every weapon on the planet. The Vinvocci decide to leg it back home, but a quick blast of the Doctor's sonic prevents this, leaving them stranded in orbit.

"This does all seem like padding up on the spaceship," says Michael. "A bit like locking them up in a cell so they can explain the plot and escape."

The Time Lords have sent the rhythm of four back through time, and the Master feels it getting stronger. With the mental link established, the President needs to make it physical, which he achieves by chucking the diamond from his ring at an image of Earth.

"That's good technology, just being able to throw something into a hologram," says Will, as the diamond appears in Earth's sky.

"I have no idea what's going on. What's a Whitepoint Star?" asks Michael, as the Master finds the diamond.

"An intergalactic text message?" suggests Emma. "Good job it landed on Earth at the right point in time. That Lord President's got a good arm on him."

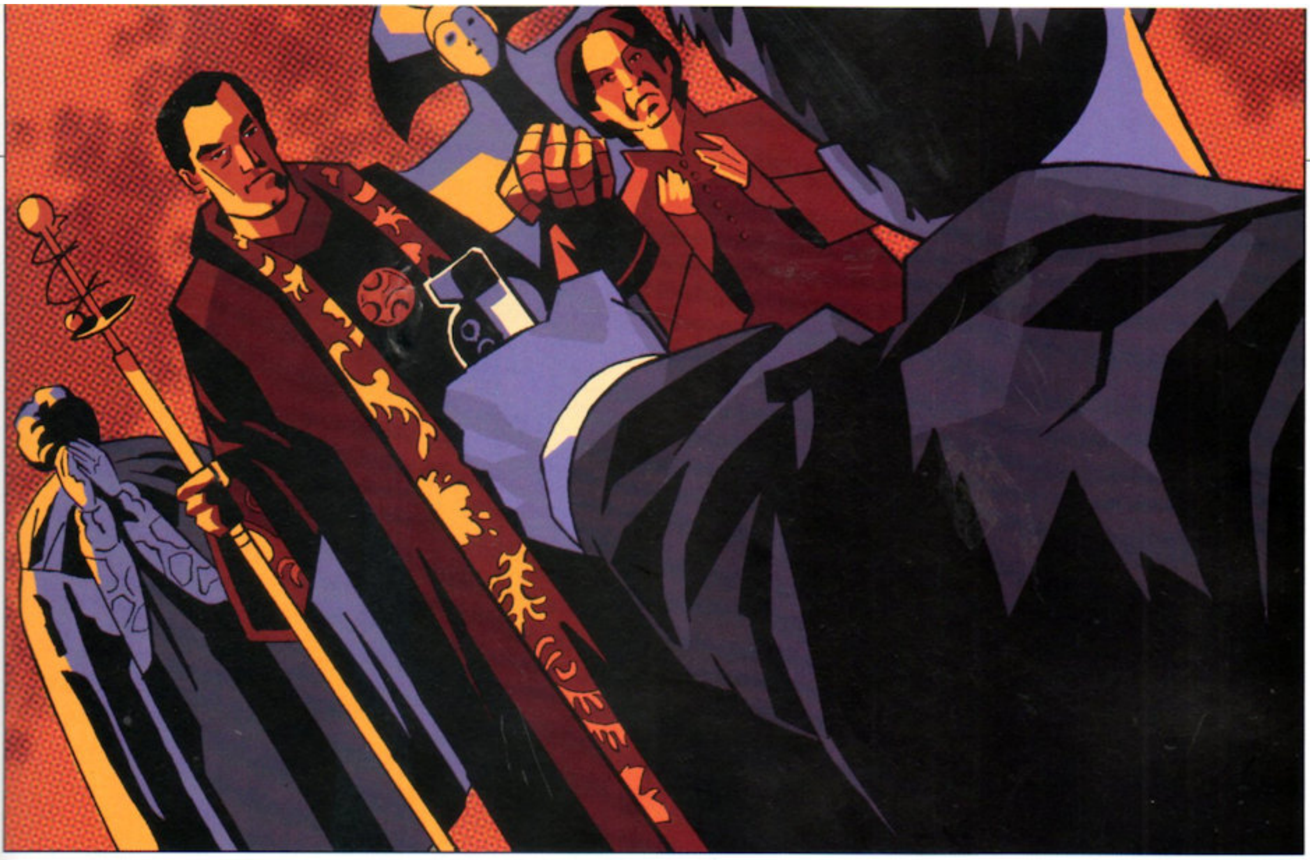
LIKE THAT? WATCH THIS!

"It feels different this time..."

WILL SAYS: The Tenth Doctor visits his old companions before he goes, but previous incarnations haven't had that luxury. The Fifth Doctor saw only swirling mirages imploring him to survive and a cackling Master – like the one Wilf saw in his nightmares.

The Caves of Androzani's was a perfect exit for the Fifth Doctor, who sacrifices himself not to save the world but to save Peri – as David Tennant's Doctor does for Wilf.

There are fantastic ingredients here: Robert Holmes' script; Roger Limb's music; a talented cast; Davison's dignified, angry and ultimately resigned performance; and some of the best cliffhangers the show's had. The result is simply one of the best *Doctor Who* stories ever made.



> "The Doctor's destroyed the Time Lords before, so surely it won't be so hard the second time?" - EMMA

On the *Hesperus*, the mysterious spook woman from the previous episode appears to Wilf again.

"What does she actually want him to *do?*" wonders Chris. "She should probably be more explicit."

As they look down on the planet below, Wilf and the Doctor have a heart to hearts.

"Wilf pleading with the Doctor to put humanity before the Master is heartbreaking," says Emma, as the Doctor admits the Master's death would break the template and restore the human race.

"Bernard Cribbins is going to make me weep!" sniffles Chris.

Wilf offers the Doctor his old gun, but he refuses.

"This does feel like the story has ground to a halt," complains Will. "Still, a useful reminder of the four knocks and the Doctor's aversion to guns."

Suddenly, the Master's voice booms out, and he takes the opportunity to fill the Doctor in on how his plan is progressing, and what he hopes to do with his newly acquired Whitepoint Star. The real horror for the Doctor comes when he realises who sent the Star.

"He took the gun!" yells Chris.

"The Time Lords must really have been bad if the Doctor reacts like that," says Michael.

The Master primes the Infinity Gate's Nuclear Bolt and sends out the rhythm of four beats on all of Earth's wavelengths. The Lord President receives the signal, and tells the Time Lord High Council to vote - stay time-locked or return to the waking world.

"When the Doctor talks of the Time Lords being corrupted by the war, does he mean the High Council specifically?" asks Chris. "It would be a shame if everyone on Gallifrey was a baddie."

The Master decides he has no further need for the Doctor, so orders his forces to destroy the *Hesperus*.

"Blimey, it's all gone a bit *Star Wars*, shooting down missiles from a spaceship," grins Emma, as a magnificent battle commences.

The Time Lords vote in favour of the President's plan, except for two who are ordered to cover their eyes in shame, "like the Weeping Angels of old", and the Doctor tells Rossiter and Addams to fly their ship over the Master's base, the Naismith mansion.

"Chucking himself out of the ship? This is all very exciting!" says Chris.

"Nice bit of *Logopolis* with that fall," agrees Michael. "Except the Doctor appears to be mostly fine, despite crashing through the skylight and landing right in the thick of the action. What?"

The Vinvocci then declare themselves superfluous to the plot and do a bunk, beaming Wilf back to the surface as they go. The Lord President and the Time Lords finally start to cross over from their time-locked void at the point where the Infinity Gate once stood, and the Master's new plan is revealed.

"Oh, I get it now," says Michael. "The Master wants to be all the Time Lords, just like he became all the humans. Well, that bit makes sense now."

The President quickly crushes the Master's dreams of conquest, with a simple wave of his gauntlet.

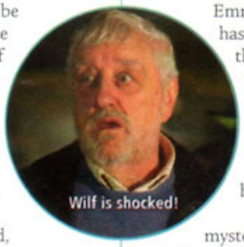
"The glove undoes all the Master's work? Is that it?" asks Michael, as all the humans return to normal.

The Doctor tells the Master what the Time Lords have really been up to. They don't just want to bring themselves back - there's a bigger, planet-sized goal.

"Blimey, Gallifrey's pretty huge," says Emma, as the lost Time Lord world appears above Earth.

Wilf makes it to the Gate Room, and his first act is to rescue a technician stuck in the glass booth whose intricacies of operation were so carefully shown in the previous episode - one in, one out.

"I love how Wilf ignores the Doctor and chooses to save the scientist," cheers Chris. "Good man."



Wilf is shocked!

The President reveals he wants to rupture time itself and tear the vortex apart, allowing the Time Lords to ascend to a higher plane of consciousness - free from bodies, and time, and... everything, really.

One person not invited to ascend, even after all he's done, is the Master, who is set to get a dose of the Lord President's Gauntlet. By this point, the Doctor has had quite enough of everyone and everything, and produces Wilf's gun.

"This quiet moment with the Doctor turning the gun back and forth is brilliant," says Will.

Michael is uncomfortable. "I don't like seeing the Doctor with a gun."

Emma is more pragmatic. "The Doctor has already made the decision to destroy the Time Lords once before, so surely it won't be as hard a second time?"

"The tension here is agonising," says Michael. "I'm actually at a loss as to what the Doctor will do!"

The female Time Lord lowers her hands - it's Wilf's mysterious stranger.

"Okay, enough is enough - who is this mysterious woman? Why is she pretending to be a Weeping Angel?" demands Will.

The Doctor shoots the Whitepoint Star, sending the Time Lords back into the Time War.

"Rassilon!" shouts Emma, as the Doctor confirms the identity of the Lord President.

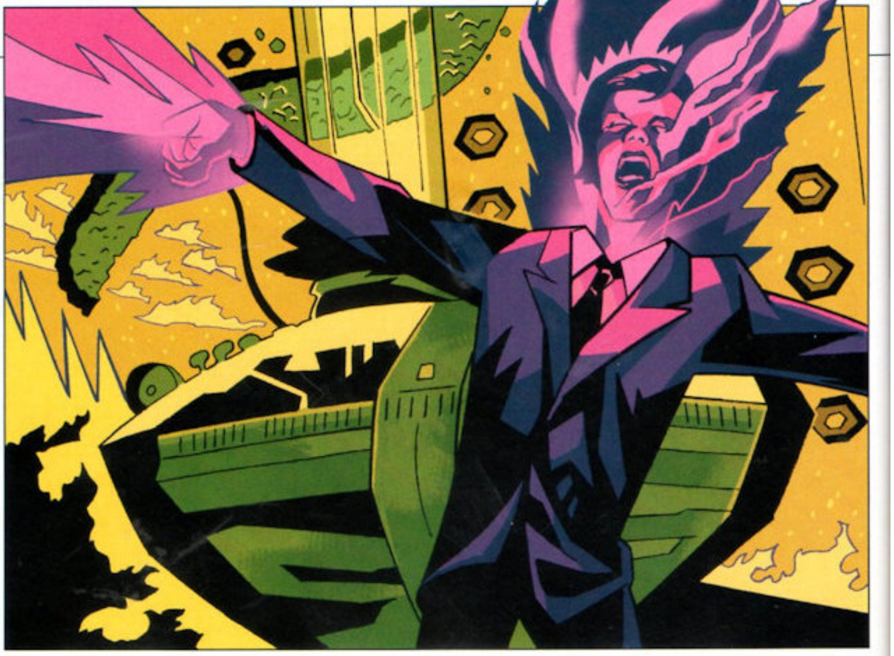
"Blimey! That came out of nowhere!" gasps Chris. "Glad he got rid of the handlebar moustache he had in *The Five Doctors* though. And sorted his voice out."

Will chuckles. "Clearly the line should've been 'Back into the Time War, Coordinator Engin! Back into hell!' Now that would've been a twist."

Rassilon doesn't seem like a particularly forgiving soul and, sure enough, he raises his gauntlet at the Doctor, who has an unlikely saviour. Michael raises an eyebrow as the Master blasts Rassilon with energy.

"Lucky the Master had those laser beam powers after all, eh?" he says, archly.

"Good on the Master for doing the right thing for once," says Chris. "I guess he had no choice, did he?" ►



"New Doctor! The old thrill kicks in! What other TV show can do this? Hurrah for *Doctor Who!*" - MICHAEL

"I wonder if the Time Lords within the time lock will make him President now," says Will. He thinks for a second, then concludes: "Probably not."

"Gosh, that's a pretty horrendous fate the Doctor's condemned them to," adds Emma.

The Doctor is surprised and delighted to realise that he's not dead after all. And then...

Knock-knock-knock-knock.

"Oh, no!" whispers Chris. "David's eyes. That dip in the music. It's Wilf, isn't it? Stuck in the booth. Oh no. Russell, why are you doing this to us?"

"Now, that's brilliant," marvels Michael. "After all that Time Lords guff, it comes down to Wilf."

Will agrees. "That is absolute, bona fide genius. David Tennant is amazing here. All righteous anger undercut with fear."

It turns out that the Master left the nuclear bolt running, and all the excess radiation is about to vent into the chamber in which Wilf is locked. The only way to free him is for the Doctor to enter the other side, trapping himself instead.

"The Doctor's breakdown is well deserved given everything he's gone through," says Emma.

Michael nods. "It's quite upsetting seeing the Doctor this angry and upset, but he's had a trying day, I suppose. Nice to see him do the decent thing."

Wilf looks on in horror as the radiation fills the booth and the Doctor writhes in agony.

"I guess the Doctor won't be venting the radioactivity into his shoe this time," says Will.

Despite this, the Doctor hasn't fully regenerated - instead releasing just enough energy to heal the damage sustained crashing through the skylight.

"A slow regeneration, eh?" says Chris. "I wonder how the moment itself will occur then?"

With everyone on Earth safe, the Tenth Doctor sets off on his last trip, which sees him head first to a factory where some old faces are battling a Sontaran.

"Martha! Big gun!" squeals Michael in delight.

"And Mickey! With a beard!" cheers Chris. "When did these two get even cooler?"

"*And* they're married," coos Emma.

"I bet Rose would still be jealous. She's that type," says Michael.

"Smith and Jones!" cheers Will, as the Doctor saves his old pals by taking the TARDIS mallet to the Sontaran's probic vent. "God, that brooding look from Martha and Mickey. They know what it all means."

"Luke Smith!" says Chris. "I knew crossing Bannerman Road would nearly get him killed one day," he adds, as the Doctor pulls him to safety.

"Sarah Jane!" says Michael, as she appears just in time to see the Doctor go. "Oh, it's so sad."

"She breaks my heart with just a look," says Will. Sarah can't stop the tears, and the Time Team are on the verge too. They quickly cheer up after hitting the next stop on the Doctor's lap of honour.

"Hath! Judoon! Slitheen! Adipose! Graske! Yay!" whoops Chris. "And I wonder if Tallulah ever imagined her signature tune would endure through time and space," he adds. The jazzy number doesn't quite suit the anguished mood of Captain Jack, who is drowning his sorrows at an alien bar. It seems like the Doctor has come to do some matchmaking.

"Perhaps a bit of Midshipman Frame will cheer Jack up after *Children of Earth*," says Michael. "I could have done with some, and I only had to watch it."

Ood Sigma returns...

Next up, in a bookshop, a woman is signing copies of *A Journal of Impossible Things*.

"Oh, I didn't expect to see Joan from *Human Nature*. Ish," admits Michael. "Verity Newman, eh? Nice name," he grins, as the granddaughter of the Doctor's lost love finally gets the chance to meet the mysterious visitor who is the star of her book.

"I am in bits now," says Will, opening a second box of tissues.

"Lovely to see that Joan is still on the Doctor's mind," adds Chris.

"That's a sweet scene, but how long is he going to keep doing this for?" Michael wonders. "Is he going to drop in on Chloe Webber next?"

Sadly not - it's off to church, and it seems that the Runaway Bride isn't getting away this time.

"Donna's finally managed to get through a wedding!" says Will. "Awww. Even Sylvia seems happy to see the Doctor."

"The mention of Geoff Noble has got me," says Michael, as he finally starts blubbing with the others.

With the Doctor's wedding present of a winning lottery ticket safely delivered to the bride, there's just one place left to visit - the Powell Estate, 2005.

"JACKIE TYLER! ROSE!" screams Michael.

"Pre-*Rose*?" asks Will. "Ahh, the TARDIS is back in its old spot. Self-indulgent, but worth it."

Michael is almost hysterical. "I can't handle much more of this. What a lovely tribute to the last few years."

"What a gorgeous little love letter to the entire era," concludes Will. "Ending with a scene set before it began. Nicely done. I wonder if Rose ever recognised the Doctor's face after his regeneration as 'that drunk bloke from New Year's Eve'?"

"We've never had a Doctor fight his regeneration so much before," says Michael. It doesn't look like the Doctor has much fight left in him, and the sudden appearance of Ood Sigma doesn't bode well either.

"Those Ood know how to bring you down," moans Emma. "That song is more of a lament than a fanfare."

"Murray Gold's giving David a lovely send-off with the music, isn't he?" says Michael, to full agreement.

The Doctor struggles back into the TARDIS and dematerialises. The Doctor finally succumbs.

"I don't want to go.' GUTPUNCH!" says Chris.

"I don't want him to go either," sniffs Will.

But it's time, and the now-familiar glow becomes a firestorm as the Tenth Doctor explodes with energy.

"BOOM! Poor old TARDIS!" says Michael, as the flames devastate the ship and the Cloister Bell tolls. Suddenly, it's over and beginning again, all at once.

"New Doctor! That old thrill kicks in," says Michael. "What other TV show can do this? Hurrah for *Doctor Who!*"

"More big hair," says Will. "And very young."

Chris peers at the newcomer. "He's got a real baby face, hasn't he? Bring it on!"

"Wow. Well, that was a mixed bag," says Michael. "The last 20 minutes was a proper send off for the show since 2005. I'll really miss Tennant, but am very excited about a whole new era with Matt Smith. The rest of the story? Not so much. Just Time Lords standing around talking and shouting."

"That was epic and a great pay-off," says Will. "I'm not sure the story completely held together, but Tennant and Cribbins could make anything work. David was a brilliant Doctor. It's goodbye too to Julie Gardner and Russell T Davies. Russell's imagination and brilliant characters have been so important and Julie did an amazing job getting that all to the screen."

"*The End of Time* felt more like a goodbye for this era of the show, rather than the current Doctor. And that's fine," says Chris. "The show survives because of its ability to retain the core elements but still change. Thank you Russell, Julie, Phil, Chris, David, and everyone from the last five years. It was fantastic!"

Emma has the last word. "It's been an absolute pleasure! We've had some incredible moments with the Tenth Doctor. I'm more than a little weepy at his going. However, it's a never-ending story and this new, even younger-looking model might be all right! 'Geronimo' indeed!" **DWM**

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Re-writing HISTORY!

An astonishing new series of books charting the whole of *Doctor Who*'s history begins publication this autumn. **DWM** is proud to be behind the project...

FEATURE BY **TOM SPILSBURY**

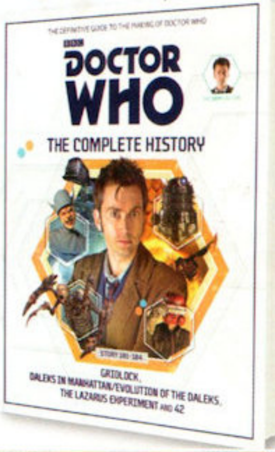
Over the years, since its first edition in 1979, **Doctor Who Magazine** has published millions of words about *Doctor Who*. By our reckoning, even a conservative estimate would be in the region of 20 million - and it's probably a lot more than that.

Of those, a significant proportion has been written by Andrew Pixley - the man who wrote the regular *Archive* strand in **DWM** between 1991 and 2003, when each issue of the magazine included an extensive 'making of' feature about each and every story. Since 2005, with the show's return to television, there have been numerous **DWM** Special Editions in which Andrew has continued his work, 'archiving' all of the new stories.

This September, a new partwork is being launched, which will attempt to chronicle the complete history of *Doctor Who*, in intricate detail. Titled, appropriately enough, *Doctor Who: The Complete History*, each hardback edition will be published on a fortnightly basis, building up into the most definitive collection of *Doctor Who* books ever published. *The Complete History* updates Andrew's original features with new information and completely new layouts, presenting the history of every *Doctor Who* TV story alongside a wealth of photographs, many of which have never been published before. The editor of *The Complete History* is John Ainsworth.

"I've had a loose connection with **DWM**, off and on, for many years, dating back to the 1980s," says John. "I've written the odd feature and conducted the occasional interview. I created and was the initial writer of the regular features *The Fanzine Trap* and *Out of the TARDIS*, and was the principal feature writer on the spin-off magazine *Doctor Who Classic Comics*. In 2009 I joined the **DWM** editorial team on a part-time basis. This led to me editing the short-lived US magazine, *Doctor Who Insider*, and then, in 2014, I was offered the chance to edit what became *The Complete History*."

For Panini UK, the publisher of **DWM**, *The Complete History* is the latest expansion into the world of *Doctor Who* publishing. As well as **DWM** itself, Panini is responsible for the regular **DWM** Specials, the spin-off series of 'bookazines' *The Essential Doctor Who*, an ongoing range of *Doctor Who* comic strip reprint collections, and the children's magazine *Doctor Who Adventures*.


THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO
BBC
DOCTOR WHO
THE COMPLETE HISTORY
GRIDLOCK,
DALEKS IN MANHATTAN/EVOLUTION OF THE DALEKS,
THE LAZARUS EXPERIMENT AND 42

"Panini had been talking with BBC Worldwide for a while about the possibility of further *Doctor Who* projects besides **DWM**," says John. "One of the things to come out of these talks was the agreement that Panini could publish a *Doctor Who* partwork based on material previously published in **DWM**. The format would be based on the Marvel partwork books that Panini had already been producing in conjunction with Hachette - hardback books of between 128 and 192 pages. It was up to **DWM**'s editorial team to propose exactly what the content should be, and how it would be presented. After exploring a few alternatives, it was felt that Andrew Pixley's behind-the-scenes *Archive* features could provide the core material.

"Each of Andrew's original features has been revised, updated and presented in a newly designed, consistent format for *The Complete History*," John confirms. "But the degree to which each story has been revised varies considerably. Not surprisingly, the oldest *Archive* features, written in the early 1990s, require more attention than those published more recently, as new information has often come to light. In a few cases, the features have been written from scratch - notably the Peter Capaldi episodes.

"In addition to the main behind-the-scenes story features, each book will contain newly written material, including story introductions, story descriptions, series introductions and profiles of the cast, production team and writers. Each story has a newly commissioned piece of 'art' by the amazing Lee Johnson [see box-out, page 61], and, of course, is illustrated with photographs taken from the **DWM** archive."

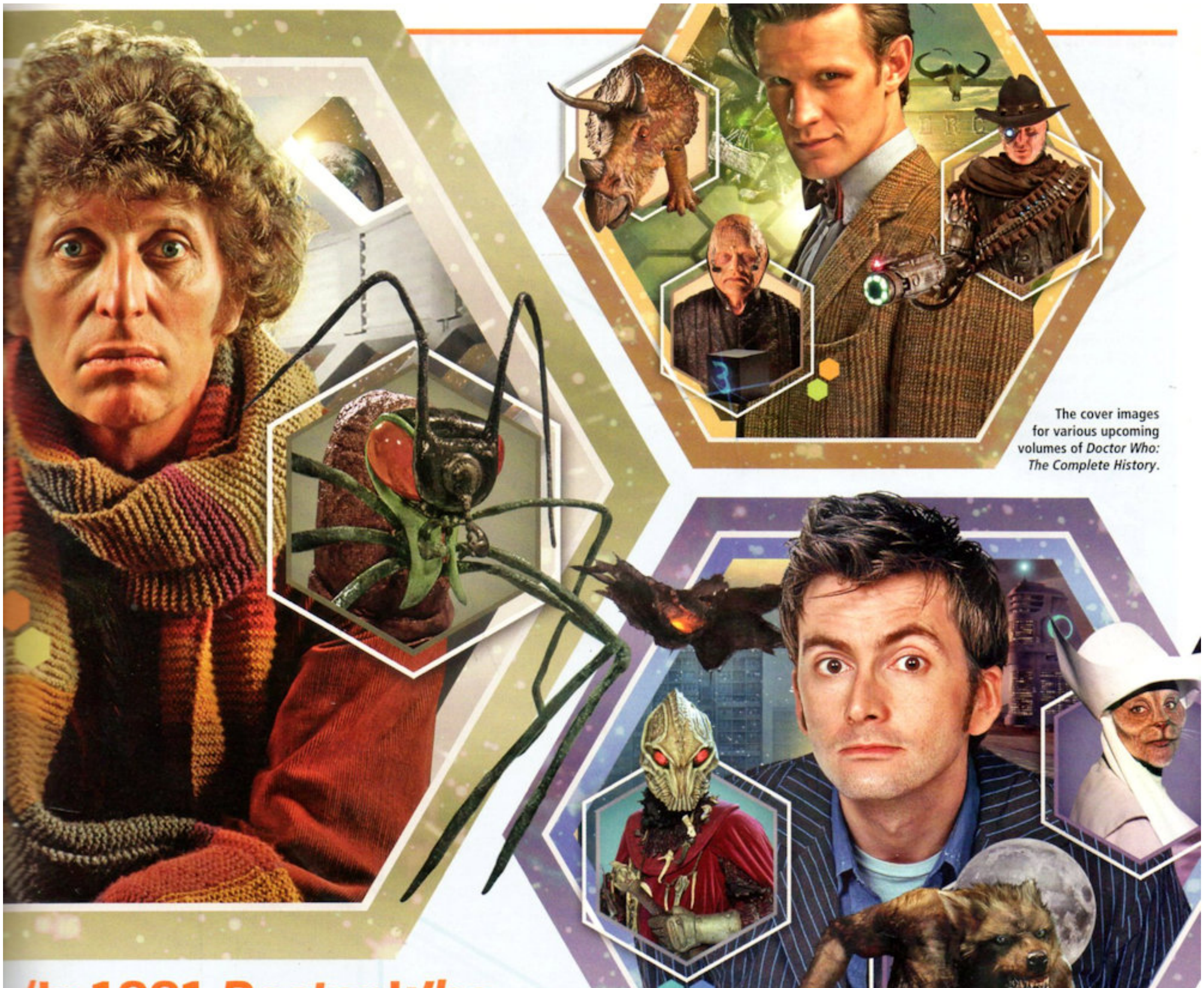
Panini is working with the partwork publisher Hachette on the project, and the frequency of the releases means that several books will be at various stages of production simultaneously.

"It's a lot of work to assemble each book and at any one time there are at least five books at different stages in the production process," John explains, "so a lot of 'plate-spinning' skills are required, but it's great fun to be jumping around the entire history of *Doctor Who*. One day I'm writing photo captions for stories from the William Hartnell era, the next I'm preparing text for Peter Davison's adventures, and then the day after I could be choosing photographs for a collection of Matt Smith episodes. It keeps you on your toes, and it certainly helps to have a good knowledge of *Doctor Who* from all eras of the show."

We spoke to Andrew Pixley himself to ask how he'd got involved in writing such detailed accounts of *Doctor Who*'s production in the first place...

"I first became involved with **DWM** in January 1988 when I got a phone call from John Freeman, who was just taking over as editor," Andrew recalls. "John came from more of a fan/comics background than previous editors and was aware of the sub-culture. He'd liked what I'd been writing about shows other than *Doctor Who* in fanzines such as *Time Screen*.

"At that time, I'd been avoiding writing about *Doctor Who* because there were already *so* many other fanzines covering the show - it was a very buoyant time for fan publishing. But I had been collating a lot of facts on *Doctor Who* for a project that I felt I'd like to do one day about the show's production history."



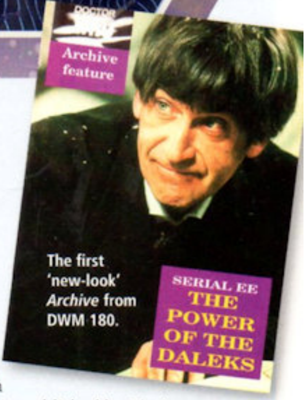
The cover images for various upcoming volumes of *Doctor Who: The Complete History*.

> 'In 1991 *Doctor Who Magazine* launched a radically changed version of its *Archive* feature...'

During the 1980s, **DWM** had already published a regular strand called *Archive*, which was essentially a plot synopsis, with a few assorted facts presented at the end. However, in issue 180, published in 1991, the magazine launched a radically changed version of the feature, written by Andrew, covering 1966's *The Power of the Daleks*.

"When John offered me a chance to take over the *Archive* feature, I remember the first problem I hit: word count," says Andrew. "Initially, the main thrust of the text was to simply retell the story via a synopsis because – in those days – videos were not as prevalent. People wanted to either relive a story they remembered or to read a synopsis of something they'd never seen. Whereas my main interest was in how the shows were made, partly because I felt over-familiar with the narratives themselves. I believed that we had enough basic details of production to attempt to tell a 'story' about the behind-the-scenes work, chronicling how producers, directors and writers had overcome obstacles to get the show on air.

"In July 1991, John was thinking of reformatting the magazine. He was aware that some stories had already been 'archived' once or twice, but felt there was mileage in a revised format. He understood that BBC Video was getting underway with its early VHS releases, and that soon the last thing people would want to read was simple plot synopses of something that they could get off the shelf and watch. So, he suggested increasing the production content and cutting narrative to a minimum. Such a shrewd and clever man! He was clearly thinking of a 'partwork' even then, as he placed them in an eight-page 'pull out and keep' format at the centre of the magazine."



The first 'new-look' *Archive* from DWM 180.

By the early 1990s, *Doctor Who* itself was no longer on air, and **DWM** was forced to look to the past in greater detail...

"Fandom wanted more detail about what had gone before," Andrew agrees. "You look at gorgeous, ground-breaking volumes such as *Doctor Who: The Sixties* published by Virgin, allowing Stephen James Walker, David J Howe and Mark Stammers such a lavish platform on which to present their brilliant research. The early 1990s saw an increased fascination in the past of the show because, sadly, there seemed to be no future." ►

How did Andrew gather the information in order to write his features in the first place?

"The early *Archives* were generally assembled from whatever copy of a story we could obtain on VHS (or on audio cassette if only the soundtrack existed), a 20-year collection of interviews in fanzines and magazines, a handful of scripts which were in circulation... and that was that!" says Andrew. "Many of the early *Archives* do state what Basil Fawlty would call 'The bleeding obvious'. 'This scene was shot on location...' Really?! No?! What, that big street with all those cars wasn't a dead giveaway that it wasn't Studio TC3?

"Many of the early articles seem very crude now, but at the time we really felt that we were doing something new and different for a professional magazine. We were trying to match some of the superb fanzines, like J Jeremy Bentham's *An Adventure in Space and Time* or *In.Vision*. In fact, when I'd first started reading *Doctor Who Weekly*, it was Jeremy's work that really captured my imagination."

As the years went by, **DWM** became more and more in-depth, and the *Archive* features followed suit, becoming a central part of the magazine.

"There were two main sources of information that really opened up the field around 1993," says Andrew. "First of all was when Marvel UK arranged access to the BBC Written Archive Centre, and we could get to see files of production paperwork which offered material such as film schedules, artists' contracts, correspondence and so on. Lots of material that you *couldn't* determine on screen. Plus most of the telesnaps from 1966 to 1968 were discovered, of course. These covered many of the missing episodes, and helped us with many useful things like roller caption lists. We built up a good working relationship with the WAC team who are still so helpful to this day, as I work on other projects for BBC Worldwide and Random House.

"The other source was private collections, through the generosity of people who had assembled scripts. It was a very exciting time to be researching, and so much was happening; the lovely books from Virgin, Kevin Davies' *30 Years in the TARDIS* documentary on BBC1, and David Brunt pushing the boundaries again with the *Doctor Who* Appreciation Society Reference Department. So there was a massive exchange of information all of a sudden between interested parties, and this had a real buzz to it. I think back to working with wonderful people like Marcus Hearn, Gary Russell, David Gibbes-Auger, Jan Vincent-Rudzki, Richard Bignell, Martin Wiggins, Steve Roberts, Una McCormack and many others. Sophie Aldred [Ace] was massively helpful when it came to the late 1980s, and of course John Nathan-Turner [*Doctor Who* producer 1980-89] was also always happy to cast his mind back to fill in the gaps."

Having uncovered so many amazing facts about every *Doctor Who* serial, what did Andrew enjoy most about the project?

The Complete History will publish new material including 'archives' of recent stories, and profiles of cast and crew.

DEEP BREATH
STORY 242
In Victorian London, the appearance of a Tyrannosaurus rex in the Thames heralds the arrival of the TARDIS. Clara and the newly regenerated Doctor join forces with the Paternoster Gang to investigate several instances of spontaneous combustion.

THE MUTANTS
Profile
TERRY NATION
'18 MONTHS AFTER THE DALEKS' DEBUT NATION HAD EARNED THE EQUIVALENT OF £4.5M IN TODAY'S MONEY.'

"Certainly, the most interesting *Archives* to write were the ones where you could admire a production team triumphing over adversity to bring the show to the screen," Andrew considers. "You can really respect the professionalism and the talent that overcomes industrial disputes, budget cuts, horrific weather and personal tragedy. And when the finished show doesn't *quite* work, you can start to understand where the problems were – after all, nobody sets out to make bad television."

Andrew reveals that some stories still proved quite a challenge to cover...

"The most challenging stories will always be the missing ones where we can never be *quite* sure about what notions in a script or film schedule ended up on screen," he says. "It's the fundamental gap in the data – the finished item. The other tricky ones was where there was a creative conflict between the parties involved, and trying to present this in a way where my words weren't taking sides. After all, I wasn't there! So I read about the arguments which rumbled on for decades afterwards and attempted to offer a balanced view of the conflict between two parties, and their respective viewpoints. It's up to the reader to decide who may have been right or wrong. Similarly, it's not up to me to tell the reader if a story is any good or not. I'll tell you what the press said at the time and what the audiences were, sure, but – please – I'm just another fan! My opinion is no more valid than yours. You can watch or listen to these shows and make your own minds up."

Andrew also has many words of praise for the various editors he's worked with over the years.

"Each successive **DWM** editor was vital to the progression and development of the *Archives*," he agrees. "John Freeman came up with a good, basic format, but then Gary Russell refined that and we took more decisions about what we did and didn't cover and how; for example, emotive or value judgments were out. Gary Gillatt freed up the format more with asking me to include box-outs. Alan Barnes is somebody who always wants to bring value to a piece of text and encouraged me to do more contextual material, and after him Clayton Hickman really allowed massive flexibility with some of the final, and more complex, serials, as well as bringing a sense of fun to its presentation.

"Losing the pull-out section was one of the best things to happen to the *Archives*. That was Gary Gillatt cleverly restructuring **DWM** into something more attractive and relevant to the mid-1990s audience," he elaborates. "The use of box-outs was a great boon in terms of layout, and the placing of 'random facts' that stood outside the chronological flow but still required inclusion. It also meant that we were no longer fixed to eight pages. A short *Archive* no longer needed padding, while a long one was no longer edited to shreds to fit. *Doctor Who* is a pleasingly uneven show in terms in so many ways, and it's the material that *doesn't* fit the norm which attracts me. The exceptions are the exciting bit!"

The original run of **DWM**'s *Archives* came to an end in 2003, with the publication of the piece on 1963/64's *The Mutants* (*aka The Daleks*). How did Andrew feel as his project was seemingly complete? Relieved?

"Well, there was always the fear that a new editor would tire of the feature," Andrew smiles. "It devoured a lot of pages in each issue which could

'The earliest *Archives* required major updates; those for the Eccleston and Capaldi episodes will be written from scratch.'

have been employed elsewhere, and production information isn't always to the taste of the readers. But the marvellous editors stuck with it, and over 12 years, we did the lot. It was a lot of hard work meeting deadlines – especially as I was writing part-time around a day job – but it was an amazing experience and allowed me to appreciate *Doctor Who* even more. My main emotion in 2003 was gratitude that these editors had had such faith in me, despite my initial inexperience of professional writing."

As any good historian knows, nothing ever stands still, and no account can ever be 100% definitive, as new facts are always coming to light. The early 2000s saw the launch of a new range of **DWM** Specials – starting with *The Complete Fifth Doctor* – which attempted to present new information that had transpired since the publication of the *Archives*.

"Alan Barnes came up with the idea for *The Complete Doctor* publications," says Andrew, "to blend personal evaluations with new data and updates – particularly to the earliest pull-out *Archives*, as well as overviews of the year which allowed for the coverage of the series' development at macro rather than micro level. This was a brilliant move, as the overviews allowed us to present so much more media and cultural information than ever before."

In 2005, *Doctor Who* returned to television, and Andrew's task began anew. However, the first attempt to cover the new Christopher Eccleston episodes in **DWM** was clearly not intended to be as extensive as the earlier features...

"I think that everyone thought that *Doctor Who* would be a success when it came back in 2005, but nobody knew quite *how* successful," says Andrew. "We didn't even know if BBC Wales would want the new episodes covered in this manner. Also, writing within weeks of transmission doesn't allow the same perspective of the big picture that you have years or decades later. So the first *Doctor Who Companion*, covering the Ninth Doctor episodes, was very experimental in its approach.

"But BBC Wales had faith in us and happily we were allowed to continue in subsequent years. From Russell T Davies and Steven Moffat at the top, sparing precious moments to answer quick questions in e-mails, everyone has just been so wonderfully helpful. Gary Russell, Edward Russell and Sandra Cosfeld among others have all been incredibly swift at ensuring a supply of call sheets, progress reports and scripts for us to summarise and analyse as quickly as possible after the transmission of each episode. Only once have I had to watch an episode in advance of BBC One's transmission to keep on schedule – much of the thrill is still waiting for that next Saturday evening! We've been able to look more and more in particular at how narratives and scripts develop, and here we've also been helped by so many of the show's writers. The lovely Gillane Seaborne and her team at *Doctor Who Confidential* were also always so encouraging and keen to assist where they could."

"Over the years there has been a regular stream of requests to update and re-publish Andrew's *Archives*," says John Ainsworth. "Of course, it would never all fit into just one book, as it's an immense body of work, so it seems ideally suited to the partwork format. We certainly intend that, when complete, *The Complete History* will be the most detailed account ever published of how *Doctor Who* was made from 1963 to the present day. We asked Andrew for his expert help, as we really needed him to be involved."

"The one question I've been asked more times than *any* other over the last 20 years is: 'Couldn't the *Archives* be collected together into a book?'" Andrew confirms. "It's even been asked in an academic book [*Framing Celebrity: New directions in celebrity culture*, p107, Routledge, 2006], so it must be true! Now, I realised that the text was *vast*, far too much for a single volume... and I never could quite see how such a project could be achieved, especially if it was to retain the design strengths and illustrative material of the originals. And then, lo and behold, Panini has come up with a format that makes it practical! Hurrah! What a unique opportunity. I'm so pleased that the information can be made available again to a new generation of fans and a new market. There's something *right* about it being a partwork. After all, that's how it started in John Freeman's pull-out concept. And now here it is, in uniform editions! *And* you'll be able to get the whole thing in much *less* than 12 years this time! Double hurrah!"

The first four volumes of *The Complete History* have already appeared in some regions, as part of the 'test launch' for the project. The full national launch will get underway in September, with a new volume appearing every fortnight.

"With the test volumes, I've had the chance to offer some updates and corrections to the original texts," Andrew confirms. "I was quite amazed when Panini felt that the *Archive* back catalogue merited forming the backbone of this lavish approach to documenting the show, and the lovely John Ainsworth and his team have come up with a highly attractive end product including some spectacular imagery – way beyond anything I'd *ever* imagined. In an ideal parallel universe, I'd be able to work on these full-time. But, as I say, writing is my hobby around a day job, and it's not practical for me at present. But I like to be in there, offering updates and refinements wherever possible. The team assembling these is very clever and massively gifted, so I know it's all in *very* safe hands."

Some of the *Archives*, which were among the earliest published in **DWM**, have required major updates, while the pieces on the Christopher Eccleston episodes will be written from scratch.

"The opportunity to expand what we wrote about the Christopher Eccleston shows in 2005 when we were still finding our feet with the Special Editions is *very* attractive," Andrew confirms. "It's effectively writing an entirely new piece, and with new resources! Some of the original *Archives* will probably require a completely new version; *Spearhead from Space* springs to mind as something we knew very little about in 1991 and where we can now tell far more interesting stories of production.

"All of the projects I've been involved with have been a tribute to the richness of *Doctor Who*'s fandom and the scale of its following," Andrew concludes. "Such research is driven by enthusiasm and the thirst to know and appreciate the background of this astounding series, and its ever-growing appeal has allowed us to make specialist works like this – which would be impossible for any other show – a reality. A real tribute to the show itself!" **DWM**

The first volume of *Doctor Who: The Complete History* reaches shops in September, at the special price of just £1.99. You can take advantage of the subscription offer, and receive special gifts – see page 28 for more details.

ART IN SPACE

One of the big selling points of *The Complete History* is that each hardback volume includes a piece of photo-montage artwork on the cover, created by supremely talented graphic artist Lee Johnson. Lee also provides illustrations for each and every story, which feature inside each volume, while he has also created artwork for the book spines, which, when combined, will form a giant image of all 12 Doctors.

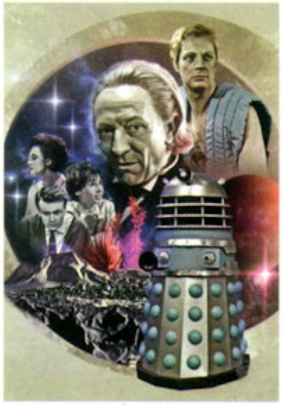
"One of the great things about *Doctor Who* is that it is so varied and each story has its own unique look, with different characters and settings, and my aim is to emulate the feel of each story with a single illustration," says Lee. "I usually start with a strong image of the Doctor and an image of the monster/villain from the particular story that will instantly grab your attention. I'll then build up the image from there, adding more elements until I have a good balance. The backgrounds are also really important, as it carries over a two-page spread away from the main illustration which is on one page opposite a page of introductory text to the story. With that background I want to create something interesting without distracting from the main image.

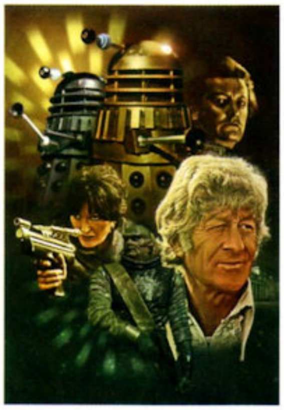
"I like to try to use images that are not seen all that often, as it gives more originality to my work. However, this isn't always possible, as some stories have few usable images, particularly some of the earlier stories. The stories with fewer images might be a little more challenging, but they also give me the chance to be more creative."

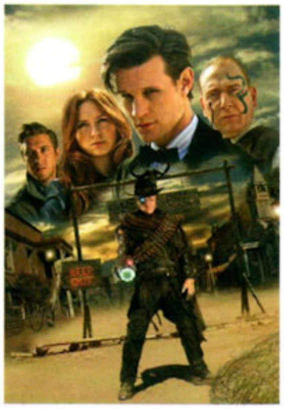
Which stories are Lee most looking forward to getting to grips with?

"I'm really looking forward to tackling the regeneration stories, as each one is a farewell to the Doctor, and I'm hoping to create something epic for each one," Lee says. "I've found the black-and-white stories to be the most challenging so far. The brief for these was to use a less saturated palette with hints of colour, similar to the style [artist] Alister Pearson used on some of the Target book covers. As I like to use a lot of colour in my work and I want every illustration within a single book to have a distinctive tone, to get the right balance of colour with such a muted palette can be quite difficult.

"I've been a fan of *Doctor Who* since I can remember, and having the opportunity to illustrate every story is a dream come true," Lee concludes. "I haven't worked out exactly how long it will take, but it will be around three years, which is quite a challenge for 250+ stories – but it's a challenge I'm up for!"







THE FACT OF FICTION

State of Decay

The Doctor, Romana and Adric face 'the Three Who Rule' – monsters with a taste for blood, and a plan to resurrect an ancient enemy of the Time Lords...

FEATURE BY **ALAN BARNES**

When Terrance Dicks devised *The Vampire Mutations*, later reworked as *State of Decay*, he intended for the Doctor to find himself "fighting a race of vampires – I mean, Gothic vampires. I had read *Dracula* and seen most, if not all, the Hammer and Bela Lugosi films..."

"The one image I had in my mind, and that I wanted to see done well," Dicks told *In-Vision* magazine, "was to put the Doctor in the same position as the travellers in the stage coach approaching Castle Dracula. I really wanted to do the whole bit where they meet the toothless codger in the inn, who warns: 'Don't 'ee go on the road tonight, master, there be evil powers in them woods!'" A situation played out in the opening scenes of Universal's Lugosi-starring *Dracula* (1931), and replayed countless times since...

Including, for example, in Hammer's *Dracula Prince of Darkness* (1966), starring Christopher Lee. The film begins with a reprise of the first Hammer *Dracula* (1957), in which the vampire crumbles to dust, and continues with a group of cultured tourists, at large under foreign skies, being warned to steer clear of a local aristo's castle... but who find themselves coerced inside, by not quite natural means, where they find food and drink laid on for them. Soon after, we learn that someone's been slaughtered, so that their blood can reinvigorate a great vampire of old. A hero and a heroine find themselves cornered by a male and a female vampire... and the ancient records of a warrior monk are consulted, so the means to destroy the main vampire may be discovered. We wonder if the youngest of our heroes, who's fallen under the main vampire's spell, may or may not have been converted when at last their would-be rescuers reach them...

Stock situations, perhaps; but all can be found in *State of Decay*, if one squints a bit. *The Fact of Fiction* has previously observed a congruence between the date that a particular horror film aired as part of a Saturday night BBC2 double-bill, and how soon thereafter a thematically similar *Doctor Who* serial entered production – viz *Phantom of the Opera* and *The Talons of Weng-Chiang*. But it's probably no more than coincidental that *Dracula Prince of Darkness* aired on BBC2 on 11 September 1976 and *The Vampire Mutations* began development later that autumn. After all, Terrance had seen most of the films already...

Part One

FIRST BROADCAST: 22 NOVEMBER 1980

An ancient Tower stands over a rural village.

■ The villains' lair is the biggest recorded difference between Terrance Dicks' aborted 1977 storyline *The Vampire Mutations* and its resurrection in 1980 as *State of Decay*. "Originally," Dicks told fan magazine *In-Vision* in 1994, "the vampires just lived in a castle, full stop." It was script editor Christopher H Bidmead's idea that the 'castle' should be turn out to be a spaceship – hence the rocket-shaped Tower, seen here in model shots filmed at the BBC Visual Effects workshop in Acton on Tuesday 20 and Wednesday 21 May 1980, between *State of Decay*'s two studio recording sessions.

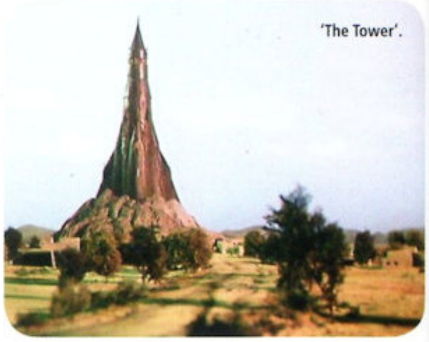
■ The Tower's peak will turn out to be a fundamental story point. Designer Christine Ruscoe found inspiration for the Tower and its surrounding village in the ancient island commune of Le Mont Saint-Michel, just off the Normandy coast – with workers' housing clustered around its lower reaches literally subservient to a medieval abbey topped with a neo-Gothic spire, appended in 1896.

In its State Room, guard Habris (Ian Rattray) informs sinister throne-sitters Zargo (William Lindsay) and Camilla (Rachel Davies) that the "Time of Selection" has arrived.

■ Vetaran drama director Peter Moffatt cast several old acquaintances in *State of Decay*: Rachel Davies, for example, had played 'Buzz' in a pair of Moffatt-directed episodes of the Thames Television soap *Harriet's Back in Town* (1972-73); more recently, however, she'd guested as 'Mary Metcalfe' in a Moffatt-directed episode of *All Creatures Great and Small: Bulldog Breed* (1978).

Their adviser Aukon (Emrys James) still seeks "the first of the Chosen Ones" – reminding Habris that: "The Great One will need new servants at the Time of Arising."

■ In his Target Books novelisation (1982), Dicks makes explicit what's only implicit on screen – that Habris' job is 'Captain of the Guard'. Curiously, he also describes Aukon as a 'Councillor', when the lack of representative institutions in this rotten society is very much the point! Surely he meant 'Counsellor'...?



'The Tower'.

■ Aukon's part was offered first to John Normington (1937-2007), whom Moffatt had used as 'Billy John' in the ill-shadowed Associated-Rediffusion children's serial *Sexton Blake v the Organisation* (1968). Like so many other 1980s *Doctor Who* guest stars, Normington had also featured in producer John Nathan-Turner's one-night-only Drury Lane *Cinderella* in December 1973; he'd eventually appear in *The Caves of Androzani* (1984), then *The Happiness Patrol* (1988). But Emrys James was known to Moffatt, too, having played in the remarkably titled *I Love Ivor Diver... Why the Devil Doesn't He Love Me?* (1966) – a Moffatt-directed drama in Granada Television's *Blackmail* strand, set in the Welsh village of 'Gog' in 1900.

In the village Centre, headman Ivo (Clinton Greyn) organises various Peasants into a line – but orders wife Marta (Rhoda Lewis) and son Karl (Dean Allen) back to the wall before Habris enters.

■ Had Bidmead had his way, the village Centre would have been seen to be 'the largest of the pre-fabricated domes that comprise the village... once a medical centre' – but this was one of the script editor's revisions that Moffatt refused to adopt.

■ Karl – described as 'a muscular young man' – briefly went by the name 'Isorl'.

■ Leonard Rossiter's wife Gillian Raine (1927–) was Moffatt's first choice for Marta; he'd featured her first in *The Root of All Evil?: Floating Man* (1969), then more recently in the women's prison drama *Within These Walls: One For the Road* (1978). Eventual choice Rhoda Lewis had not long before played the Blue Fairy in all four episodes of BBC1's ►

"He rises! See! The Great One rises!"

ESSENTIAL INFO

■ With his first two Fourth Doctor scripts, writer/editor Terrance Dicks had dug up and reanimated parts from favourite 1930s monster movies – RKO's *King Kong* (1933) for *Robot* (1974-75), then Universal Pictures' *Frankenstein* cycle (from 1931) for *The Brain of Morbius* (1976). *The Vampire Mutations*, a four-parter commissioned on 11 January 1977 from a storyline entitled *The Witch Lords*, continued the author's theme – extracting story juice not only from Universal's *Dracula* sequence (from 1931), but Hammer Film Productions' yet more lurid *Draculas*, too (from 1957). Intended to open the 1977-78 season, *The Vampire Mutations* was to be directed by Paddy Russell – whose previous *Pyramids of Mars* (1975) had been swathed in some of the style of Hammer's *The Mummy* (1959).

Terrance Dicks.

■ Dicks delivered the first episode on 25 January. Sometime in February, however, with *The Vampire Mutations* on course to enter studio in May after several days' pre-filming at Ealing, BBC Head of Drama Graeme McDonald got wind of *Doctor Who*'s plan to put on a *Dracula* pastiche in September... just a few short months ahead of *Count Dracula* (eventually broadcast 22 December 1977), a 150-minute adaptation of Bram Stoker's original novel produced by Morris Barry and co-funded by WNET/13 New York. Part-filmed in the novel's actual Whitby and Highgate settings, *Count Dracula*'s USP was its rare faithfulness to Stoker's text; *Doctor Who*'s proposed parody would, therefore, have undercut that. At McDonald's insistence, *The Vampire Mutations* was quickly abandoned – leaving Dicks little time to concoct its replacement, *Horror of Fang Rock*.

■ Students of Universal/Hammer lore know full well, though, that the deadest of Draculas may always be resurrected. On ascending to *Doctor Who*'s producership in December 1979, John Nathan-Turner – as yet without a script editor – discovered that his predecessors had left no stories actively commissioned for the forthcoming 1980-81 season. Among the corpses of the previous few years' abandonments, *The Vampire Mutations* caught his eye – and a revised, updated storyline was commissioned from Dicks on Thursday 13 December.

■ By the time it arrived, however, so too had script editor Christopher H Bidmead, who sought to push the piece away from humble pastiche. Although intended to air fourth in the new season, Dicks' story would be recorded second – making it the first production to feature new companion Adric. Now bearing Bidmead's preferred title *The Wasting*, Dicks' scripts were delivered by 28 February, then revised several times in March and April – Bidmead himself injecting and stressing several science-fiction elements (as we'll see).

Rebel rouser.

■ Incoming director Peter Moffatt protested at Bidmead's proposed alteration of several cod-Gothic set designs, however – and, other than a further change of title, many of Bidmead's revisions had been dropped by the time *State of Decay* entered the Television Centre studios following three days' location filming. Village Centre, TARDIS Interior, Rebel HQ, Scout Ship Control Room and Storage Area scenes were recorded in the first two-day block, over Thursday 15 and Friday 16 May 1980; scenes set in other areas within and below the vampires' Tower were recorded between 29 and 31 May.

■ *State of Decay* ranked 109th (of 241) in **DWM**'s *First 50 Years* poll of 2014.

◄ Sunday teatime adaptation of *Pinocchio* (1978) – produced and directed by *State of Decay*'s executive overseer, Barry Letts.

The guard picks out two men, two women – and Karl, despite his protestations. The selected are led away.

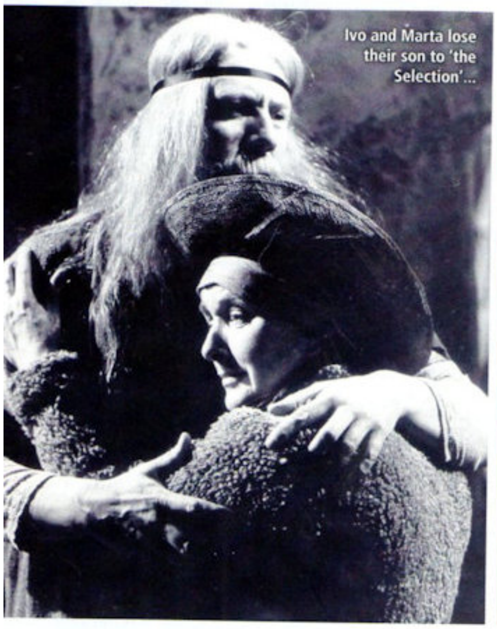
Given that he's not short of alternative choices, why does Habris pick out Karl – especially since Habris is friendly enough to have shared plonk with Ivo? Dicks' novelisation explains. Before Habris' arrival, Ivo drags Karl from the line, prompting the boy to complain that he doesn't expect special treatment: "Just because I'm your son..." Having been instructed to look for 'any spark of resentment or rebellion', Habris is drawn to the sight of Karl glaring at him from the kitchen area, 'eyes burning with anger'. From Habris' perspective, he now has no choice – for if he feels that Karl is suitable, but doesn't select him, Aukon will know: 'It was more than dangerous to keep secrets from Lord Aukon – it was impossible. Somehow, Aukon would pluck the truth from his mind and before long the guards would have a new Captain.'

The TARDIS remains trapped in the Exo-Space time continuum – but K9 (voiced by John Leeson) informs Doctor Who (Tom Baker) and Romana (Lalla Ward) that he's detected an isolated planet at the extreme limit of the scanner's range. Localised concentration of metal artefacts suggests high technology, but low energy levels suggest primitive life.

The story follows on more-or-less directly from *Full Circle* (1980).

"The TARDIS is feeling a bit queasy," says the Doctor. In lost revisions, Romana admonished him: "Must you refer to this relic as if it had feelings?" By way of reply, the Doctor protested: "She's sensitive to the general – smallness of E-Space."

They won't know how nice (or otherwise) E-Space is until they've "seen the sights, met a few more people", thinks the Doctor. In the revised scripts, the line led to his seeding a *Full Circle* character's imminent reappearance: "That boy Adric seemed decent enough." "If you like juvenile delinquents," countered Romana. "Underneath," insisted the Doctor.



Ivo and Marta lose their son to 'the Selection'...

The TARDIS materialises in woodland. Through a telescope, the Doctor eyes the Tower and the village below – a typical medieval scene.

State of Decay's Woodlands scenes were shot on location at Burnham Beeches, a 540-acre ancient woodland in Buckinghamshire often seen on screen – for example, in *Goldfinger* (1964), *An American Werewolf in London* (1981), *The Company of Wolves* (1984), *Harry Potter and the Order of the Phoenix* (2007), *Harry Potter and the Deathly Hallows: Part 1* (2010) and *Snow White and the Huntsman* (2012).

Telling K9 to stay on guard, the Doctor heads off with Romana – oblivious to the fact that a stowaway is loitering behind the inner door to the control room: Adric (Matthew Waterhouse).

The last we saw of Adric was when he sneaked inside the TARDIS to leave the Doctor and Romana a gift of an image translator, looted from the Science Unit of his home Starliner... then paused. But some little time has passed since then – Romana's changed her outfit, for example – so why wait to show himself? *Full Circle* author Andrew Smith provides a reason in his own Target novelisation (1982): he's delayed 'until the starliner was well away'.

Walking along, the Doctor and Romana encounter a Peasant (Victor Croxford, uncredited); using his hands to cover ears, eyes, then mouth, the terrified yokel flees.

The Peasant's gesture, soon to be repeated by Ivo, implies 'hear no evil, see no evil, speak no evil'; in his novelisation, Dicks calls this 'the Sign of Protection'. What's interesting, though, is that it appears to substitute the more traditional impulse – crossing oneself. Because *State of Decay* alludes to all of the time-honoured means of defending oneself against vampires – wooden stakes, sunlight, certain 'erbs – except, very noticeably, the crucifix, which is such a blatant omission it'd seem to be more than an oversight.

In the Centre, Habris promises Ivo that he'll let him know when there's news about Karl. The Doctor and Romana arrive, enquiring after "any other scientists" in the area.

As scripted, the Doctor asked after 'Wise men? Witch doctors? Shamans?' – which, on screen, became the theasaurus-busting "Witch-wiggler? Wangateur? Fortune teller? Mundunugu?"

Such things are forbidden, replies Ivo. There are no other people Ivo knows of – "only the village and the Tower, nowhere else". Inside the Tower live the Lords, who protect the villagers from something called 'the Wasting' – and have done so forever.

Thinking Dicks' chosen title *The Vampire Mutations* spoiled the end-of-Part-Two reveal of the Lords' true nature, Bidmead came up with the replacement title *The Wasting* – and this dialogue to justify it, we presume! Dicks protested, thinking *The Wasting* an open invitation to journalists and other snarkmongers to describe the story as 'a waste of time' – and so the alternative *State of Decay* was settled on during production. In his Target novelisation, Dicks removes this and all other subsequent mentions of 'the Wasting'; here, for example, Ivo tells the Doctor that the Lords instead protect the peasantry "from the evil that stalks the night".

But when the Doctor and Romana leave, Ivo retrieves a hidden walkie-talkie – over which he tells one 'Kalmar' about the two strangers he's met, asking after scientists...

In the TARDIS, Adric emerges from hiding – explaining to K9 that he thought he'd "join up with the Doctor and see the universe." He persuades K9 to let him go out in search of the Doctor and Romana.

"What-Space?" asks Adric, when K9 refers to E-Space – but Adric was stood beside the Doctor in the Starliner's Science Unit when the Doctor defined 'E-Space', specifically, as "the Exo-Space-Time Continuum" (in *Full Circle* Part Four)!

"Doctor and Mistress Romana have gone in search of astro-navigational data," begins K9. "When I have finished my calculations –" Whereupon Adric cuts him short; as scripted, he was to conclude, perhaps cynically, "... I shall go and rescue them."

Script revisions gave Adric's parting shot to the dog not as "Gotcha", but rather: "Hmm. You're not as intelligent as I thought."

Bats squeak distantly as the Doctor and Romana trudge on through the woods – Romana reminding the Doctor that K9's orbital scan showed no other village.

As the scene begins, the Doctor is telling Romana, "These people are more complicated than you think, you know" – in response to not one, but two lines lost from the revised scripts! In the earlier Centre scene, Ivo's claim that there was nowhere but the village and the Tower prompted her to mutter, "I've heard of rural insularity, but–" before marching off. Now, in the Woodlands, she continued to denigrate the locals: "Typical peasants. Think there's nothing in the world beyond their own little village." Was Romana's rather prejudiced stance towards the yokels softened by Lalla Ward? In the Target version, she's no less dismissive – countering the Doctor's suspicion that something's "going on" with the blunt assessment: "Just a standard medieval culture, Doctor. Repressive aristocracy and terrified peasants."

Suddenly, they find themselves surrounded by several cloaked figures...

In one version of the script, the Doctor babbled to their captors that they'd come to "take a look

Seeing the sights. Meeting a few people.

'According to John Nathan-Turner, Baker "had insisted that the make-up would be blue, 'as the Doctor has blue blood.'"'

around, you know, see the sights, pay a visit to the Tower. Is it open to the public, by the way?" Romana advised him: "Doctor, maybe you'd better shut up."

In the State Room, Habris reports the strangers vanished.

■ Why has Habris been looking for the Doctor and Romana? When last we saw him, he made his excuses, left the Centre... and headed straight to the Tower, or so dialogue in Dicks' novelisation implies: "I returned to the village with a patrol, as you ordered, Lord Zargo. Not a moment was wasted. But the strangers had vanished..."

The 'rebels' must have them, thinks Zargo. "My servants will find them," says Aukon – meaning his bats.

Escorted through a Wasteland, past broken machinery, the Doctor and Romana arrive at a secret entrance – and are led underground...

■ As scripted, the secret entrance was within one of the overgrown machines littered all around: 'The Doctor and Romana are hustled along... to a rusting, half-buried instrument console. One of the grey-hooded figures produces a metal device from under his cloak. There is a low beep and a panel in the console slides back to reveal a tunnel leading downwards.'

... into the Rebel HQ, where old Kalmar (Arthur Hewlett) is surrounded by a collection of old technology.

■ "Well, it's quite a technacothaka [*sic*; as scripted] you've got here," observes the Doctor, prompting Romana to ask: "Doctor, what's a technacothaka?" Replies the Doctor: "I don't know. I think it's some sort of museum." These were late revisions to Dicks' original exchange: "Quite a museum you've got here," said the Doctor; "More like a jumble sale," retorted Romana.

■ So what is a 'technacothaka', exactly? The word appears to be pure invention, derived from 'pinacotheca' – defined in the *OED* as 'A place for storing and exhibiting works of art'. (It just so happens that *Pinacotheca* was the title later given to an unused Bidmead script, commissioned in 1985 as part of the following year's *The Trial of a Time Lord*.) But pinacotheca comes to us from *pinakothēkē* – a Latin-from-Greek compound from *pinak*, meaning 'tablet or picture', and *thēkē*, meaning 'repository'. By that logic, a word for 'technology museum' might be made by joining the familiar Greek *tekhno* to *thēkē*, which could be Anglicised as 'technotheca'... but *not* 'technocotheca' (*ie*, with a middle 'k' sound taken from *pinak*), however one spelled it!

■ Nonetheless, Dicks retained the Doctor's use of 'technacothaka' in his novelisation – but the author made his feelings clear by having the Doctor explain: "Well, I *think* it means a museum of technology. On the other hand, I might have made it up!" Years later, in his original BBC Books novel *The Eight Doctors* (1997), Dicks couldn't resist yet another dig: 'The Doctor had called the place a teknacothaka, a word, Romana strongly suspected, he had simply made up because he liked the sound of it.'

■ Arthur Hewlett had been cast by Moffatt thrice before: as Manuel Cortez in *Top Secret: The Burning Question* (1962); as a Colonel in *Crane: Return of a Hero* (1963); and as Lomas Winstanley in an episode of anthology series *Menace: The Millicent Sisters, Edward de Bruno and Ruth – Where Are They Now?* (1970).

Kalmar recognises 'doctor' as a title used by scientists, like himself. The rebels have a generator, which has enabled Kalmar to power up some of the machines – including a computer. When they've rediscovered basic scientific principles, they'll be able to make weapons of their own; they intend to overthrow the Lords, says rebel Tarak (Thane Bettany).

■ "Isn't that a bit dangerous?" asks the Doctor – recalling how Ivo had told him that the Lords protected them from 'the Wasting'. Kalmar, however, stops Tarak from telling him exactly what the Wasting is – which is a pity, because we'll never find out! In the first revised script, Tarak was more forthcoming: 'The Lords. *They* are the Wasting,' he explained.

■ Borneo-born former ballet dancer Thane Bettany (1929-), playing Tarak, is not only the father of Hollywood action movie star Paul Bettany (1971-), he's also godfather to Sophie Rhys-Jones, now the Countess of Wessex.

In the Centre, Marta catches Adric trying to steal bread. He asks after his two friends – and is told that the strangers "went to the Tower." Ivo is keen to throw Adric out – but Marta insists he can't go out now: "Let him stay the night at least."

The Doctor learns how the rebels discovered the dumped tech years ago, and that they've been forced to study it in secret – since reading is forbidden: "All science, all knowledge is forbidden by the Lords. The penalty for knowledge is death."

■ In 1981, Dicks abridged his scripts for release as a Pickwick talking book, narrated by Tom Baker – in which Kalmar notes how a number of "instruction manuals" were dumped (fortuitously enough!) along with the discarded tech.

One of Kalmar's computers is an Earth-type databank. The Doctor finds records relating to the Earth exploration vessel *Hydrax*, which never arrived at its destination in the Perugellis sector... after passing through a CVE into E-Space, thinks Romana.

■ As scripted, the *Hydrax* was the *Hyperion* – renamed after fan consultant Ian Levine recalled that *Hyperion* had been the name given to the Earth Investigator's shuttle in *The Mutants* (1972).

Pictures of Captain Miles Sharkey, Navigational Officer Lauren MacMillan and Science Officer Anthony O'Connor are displayed; former Tower guard Tarak knows their faces as those of the Three Who Rule – the King, his Queen and Aukon, the Counsellor. "I think it's time we got to know them," says the Doctor; Kalmar permits the two Time Lords to leave. In the woods, night seems to fall – unnaturally suddenly, thinks Romana. A flurry of bats rushes through the trees; one bites the Doctor's neck.

■ On location, according to producer John Nathan-Turner, Tom Baker 'had insisted that the make-up wound be blue, "as the Doctor has blue blood."' When Nathan-Turner found out, he requested a reshoot – but 'time ran out, so we simply didn't use the close-up shot of the hand and the blue blood, but look closely at the wide shot!'

■ The Doctor's bat-bite caused a question to be asked in the House of Lords less than two weeks later! On Thursday 4 December 1980, Labour peer ►

Habris receives his orders.

The Doctor and Romana were lost...

Scaring the locals...

Aukon: batty.

◄ Lord Melchett (Peter Mond, 4th Baron Melchett; 1948-), nowadays a noted environmentalist, asked the Government if it would ask the Nature Conservancy Council [NCC] to draw the BBC's attention to "the damage likely to be done to bats in this country if they are portrayed as harmful to human beings, as they were in a recent episode of *Doctor Who*... particularly as all species of British bats are beneficial to human beings, and are now known to be drastically declining in numbers, with some species in serious danger of extinction"? This wasn't some random complaint; Melchett's true purpose was to publicise a proposed provision in the Wildlife and Countryside Bill, then proceeding through Parliament, to extend legal protections to all British bats – which were often threatened by homeowners destroying bat roosts in attics, for example. For the [Conservative] Government, the Earl of Avon (Nicholas Eden, son of former PM Sir Anthony; 1930-85) replied: "I am sure that we can leave the question of the public image of bats to the NCC..." The passing of the subsequent Wildlife and Countryside Act 1981 did indeed lead to bats and their roosts becoming protected – see: *www.bats.org.uk/pages/bats_and_the_law.html*

■ All of *State of Decay*'s bat shots were extracted from a single source – *Animal Marvels: Frontiers of Life*, a BBC/Universal co-production originally broadcast in 1975. Stage directions, however, referred to the Doctor and Romana fleeing a 'cloud of electronic bats' – suggesting that consideration was given to realising at least some of this sequence with electronic (not mechanical) effects.

They run – but further on, they're forced to the ground. The bats continue to swarm...

Part Two
FIRST BROADCAST: 29 NOVEMBER 1980

The bats disperse – but Habris and his Guards have arrived: "You are awaited at the Tower."

■ The subsequent model shot clearly shows the Tower by day – suggesting that Romana was right when she claimed that the sudden nightfall didn't seem natural. In his novelisation, Dicks confirms that the sudden dusk was caused by Aukon's bats crowding the skies: 'By the time they reached their destination, the sinister green twilight had receded and the Tower's ivy-covered walls were basking peacefully in the rays of the late afternoon sun.'

■ Filmed but cut from the finished episode, the Doctor looking up at the Tower and paraphrasing from the final stanza of an epic poem by Robert Browning (1855): "Dauntless the slug-horn to his lips he set, and blew. *Childe Roland to the Dark Tower came!*" (Lines from Browning's eighteenth stanza would have been no less apt: 'Will the night send a howlet or a bat?/I asked...')

Brought into the State Room, the Doctor notes the lack of windows. Zargo and Camilla enter, offering food and wine.

The Doctor meets some like-minded friends in the woods.

■ In the revised script, the spread presented to the travellers included 'a baby roast chicken' which the Doctor began to eat heartily. Zargo recoiled, however, when the Doctor offered him a piece: 'Not on a diet, I hope, Your Highness?'

■ As scripted, the Doctor referred to his glass not as "Bull's blood, I think" – after a Hungarian red popular with suburbanites in the late 1970s – but instead called it: 'A disarming little wine. Not unlike Venusian Tokay.' This, surely, was a sly reference to Bram Stoker's *Dracula* (1897) – in which English solicitor Jonathan Harker, newly arrived at Count Dracula's ruined castle, finds that his client has prepared him a light supper comprising 'an excellent roast chicken... some cheese and a salad and a bottle of old Tokay'.

■ The Tokay mention, in fact, is to be found present and correct in the BBC's 1977 *Count Dracula*. It's worth pointing out that, by bizarre coincidence, that 1977 *Count* was repeated on BBC2 in three parts over three nights between Wednesday 19 and Friday 21 December 1979 – *ie*, the week after Nathan-Turner had asked Dicks to resurrect his 1977 *Mutations* story So had Dicks wanted to top up his memories of Bram Stoker's original, he could very easily have tuned in again into the production that caused his story to be cancelled the first time around...!

Chinking her glass, Romana cuts herself. Camilla is eager to see the wound.

■ This, too, alludes to *Dracula* – in which the Count's sudden appearance in Harker's bedroom causes the startled solicitor, midway through his morning's shave, to cut himself, drawing blood: 'When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat...' In *Nosferatu, eine Symphonie des Grauens* (1922), the unauthorised silent film version of *Dracula*, Harker proxy Hutter cuts his thumb while eating his first night's supper, causing 'Count Orlok' to try to suck the wound.

■ In the audiobook, Dicks revises the action to have Camilla examine Romana's wrist, since: "One of the guards had grabbed her roughly when they'd been seized, and she had grazed her wrist on his studded armour. The graze had started to bleed slightly."

'"I've never seen suc a state of decay..." observes the Docto in a late addition to the script – justifyin the change of title.'

The Doctor explains that he and Romana were "blown off-course". The Lords also arrived by accident, from some distant planet: "We can never return home," says Camilla. "Our technology is lost."

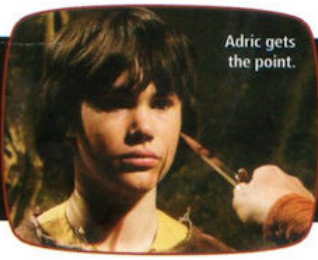
In the Centre, Marta tells Adric about the Selection, and how Karl was taken the day before – to be made a guard, she believes. Habris and his Guards arrive to conduct another Selection – this time with Aukon himself doing the choosing.

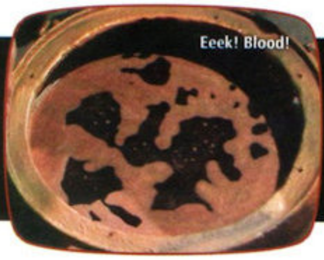
■ It's daylight outside the Centre, clearly – but Aukon, as we'll soon discover, is a vampire! Later in this episode, the Doctor will invoke the traditional vampire's fear of sunlight – but could it be that Aukon *et al* don't actually have a problem with the sun's rays, or that the sunlight on this particular planet isn't as strong as on Earth? (In which case, when the Doctor observed no windows in the State Room in the last scene, all he'd twigged was the fact that the Tower was originally a viewless spaceship...!)

Aukon pauses when he gets to Adric, sensing "A mind that shields itself." He orders Adric to come with him – offering "dominion over this world, and over many others..."

Feeling blue?

A royal reception.


Adric gets the point.


Eeek! Blood!

■ Neither the storyline nor the single completed script for the 1977 version of *The Vampire Mutations* is known to survive – but it's been suggested, not implausibly, that Chosen One Adric took the place of Chosen One Karl in the 1980 narrative.

This planet is reverting to primitivism, insists the Doctor. Romana agrees, adding: "A society that evolves backwards must be subject to some even more powerful force restraining it."

■ "What is, is," Camilla tells the Doctor; "What is, is wrong," he replies, parodying 'One truth is clear, whatever is, is right' – the poetic conclusion to Epistle I of Alexander Pope's *An Essay on Man* (1734), written 'to justify the ways of God to Man'.

■ "I've never seen such a state of decay..." observes the Doctor in a late addition to the script – made to justify the change of title, we presume!

Zargo is startled when the Doctor refers to the *Hydrax*'s Manifest: "Those records were destroyed." Habris enters, telling the Lords that Aukon claims to have seen a sign that the Arising is at hand. Zargo and Camilla depart, leaving the State Room doors guarded.

■ The lengthy State Room sequence was broken up in script revisions, but later reverted back: instead of Habris arriving with Aukon's summons, Camilla told Zargo that "These fools must know everything"; then Zargo called for guards to throw the Doctor and Romana "in the High Cell!" And so the scene cut to the same Cell that the Time Lords will find themselves condemned to in Part Three...

Taking a throne, the Doctor reminds Romana of the 'Law of Consonantal Shift' – which Romana applies to the names of the *Hydrax*'s officers: Sharkey becomes 'Zargo', MacMillan, 'Camilla'; and O'Connor, 'Aukon'. The Three are their descendants, she thinks.

■ The Doctor claims that fairytale collectors the Brothers Grimm "also discovered the Law of Consonantal Shift. How language changes over the years..." In fact, 'Grimm's Law' was set out by the philologist Jacob Grimm alone, without his brother Wilhelm, in his book *Deutsche Grammatik* (1822). "You mean the hard sounds softening?" asks Romana. "Bs becoming Vs, and so on..." Grimm's tripartite Law isn't easily summarised, but it describes how (for example) the Latin-Greek 'p' sound (as in '*pater*') became the Germanic 'f' (as in 'father'), with reference to a shared 'proto-Indo-European' root.

■ The idea, we're told, fascinated Bidmead, who "absolutely insisted" on its inclusion. Dicks was less impressed: "Eventually, just to keep him quiet, I had to put in a few lines of it..." In his audiobook retelling, Dicks eliminates the Grimm lines entirely, with the Doctor instead describing the mutated names in terms of a party game: "There's one game in particular... where you sit in a circle, and the first one thinks of a sentence, and whispers it into the ear of the next one. Then that person whispers what he thinks he's heard into the ear of the next one. And so on. The results can be very funny. You can start off with 'Cabbages and kings', for instance, and the last person may think he's heard, 'The TARDIS is on strings.' It's a good game..."

■ "Camilla, Aukon and Zargo..." muses Romana. Although Tarak referred to first Zargo, then Aukon back at the Rebel HQ, we've not been privy to a moment when Romana heard the name 'Camilla'. In fact, she's the first person to speak the Lady's name on screen – right here, right now!

■ At one stage, various of the characters' names were amended – Camilla became 'Karmilla'; Aukon, 'Mikos'; and Habris, 'Harkan' – but the shift didn't stick, and the names soon reverted.

WHERE ELSE HAVE I SEEN...?

RACHEL DAVIES

Camilla

TV appearances include *Thriller: Look Back in Happiness* (1975) as Nancy; *Hammer House of Horror: The House That Bled to Death* (1980) as Emma; *Minder: A Nice Little Wine* (1980) as Bettina; *The Professionals: Hijack* (1980) as Deborah; *Tales of the Unexpected: The Man at the Top* (1980) as Diane; *C.A.T.S. Eyes: The Big Burn* (1987) as Gloria McCrewer; *Making Out* (1989-91) as Pauline; *Cracker: Men Should Weep* (1994) as Mrs Malcolm; *Band of Gold* (1995-96) as Joyce Webster; *Hillsborough* (1996) as Theresa Glover.

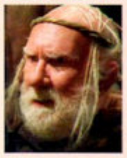
CLINTON GREYN (1936-)

Ivo

Other *Doctor Who* appearances *The Two Doctors* (1985) as Stike; *A Fix with Sontarans* [*Jim'll Fix It* sketch] (1985) as Sontaran.

TV appearances include *Virgin of the Secret Service* (1968) as Capt Robert Virgin; *The Champions: The Gilded Cage* (1969) as Lovegrove; *Department S: The Mysterious Man in the Flying Machine* (1969) as Gerard; *Jason King: All That Glisters...* (1971) as John Mallen; *UFO: The Dalotek Affair* (1971) as Mark Tanner; *The Protectors: Petard* (1973) as David Cameron; *Scotch on the Rocks* (1973) as Colonel Cameron.

ARTHUR HEWLETT (1907-97)



Kalmar

Other *Doctor Who* appearances *The Trial of a Time Lord* Parts Nine and Ten (1986) as Kimber.

TV appearances include *Quatermass and the Pit: The Halfmen* (1958) as Baines; *The Avengers: The Sell-Out* (1962) as One Twelve; *Sherlock Holmes: The Six Napoleons* (1965) as Josiah Brown; *The Changes: The Devil's Children* (1975)/*Hostages!* (1975) as Mr Tom; *The Black Adder: The Archbishop* (1983) as Godfrey, Archbishop of Canterbury/William, Bishop of London; *Moondial* (1988) as 'Old' World/World.

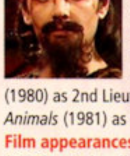
EMRYS JAMES (1928-89)

Aukon

TV appearances include *Theatre 625: Talking to a Stranger* (1966) as Gordon Lester; *Testament of Youth* (1979) as Mr Brittain; *The BBC Television Shakespeare: Hamlet, Prince of Denmark* (1980) as First Player (King); *Hammer House of Horror: The Mark of Satan* (1980) as Dr Harris; *The Diary of Anne Frank* (1987) as Otto Frank; *The Sign of Four* (1987) as Inspector Athelney Jones.

Film appearances include *Dragonslayer* (1981) as Valerian's Father.

WILLIAM LINDSAY (1945-86)



Zargo

TV appearances include *Colditz: Missing, Presumed Dead* (1972) as Davis; *Enemy at the Door: The Raid* (1980) as 2nd Lieut Rivers; *Blake's 7: Animals* (1981) as Captain.

Film appearances include *Lifeforce* (1985) as Colonel's Aide.

■ 'Karmilla' would, of course, have made the vampire Lady's origin obvious – not as 'MacMillan', but as 'Carmilla Karnstein', the lesbian vampire created by Irish novelist J [Joseph] Sheridan Le Fanu for *Carmilla*, a serial first published in *The Dark Blue* (1871-72). Le Fanu's lurid tale was lewdly adapted as Hammer horror *The Vampire Lovers* (1970), with Ingrid Pitt illuminating the lead role.

The Tower is the *Hydrax*, insists the Doctor, with the two thrones in pilot and co-pilot's positions... and an inspection hatch to the side.

■ When this scene was temporarily relocated to the High Cell, the Doctor polished a wall panel to reveal ancient lettering: 'Inspection Panel HH7. 03 Sector 7. Authorised Removal Only. Earth Federation Starship "Hyperion".' And so he opened the panel with his sonic screwdriver...

In the subterranean Resting Place, Aukon shows the mesmerised Adric to Zargo and Camilla – explaining that he sensed another alien mind and traced it to the village: "The first of the Chosen Ones, at last."

Meanwhile, the Doctor and Romana climb the *Hydrax*'s Inspection Shaft.

■ Shots of the Doctor and Romana climbing the spaceship infrastructure were filmed on the afternoon of Friday 2 May 1980, on ladders at the Lucas CAV plant – a manufacturer of fuel injection systems situated between Warple Way and Larden Road, Acton. (The site has since been entirely redeveloped.)

News of the Doctor and Romana's capture has reached Rebel HQ. Tarak proposes they rescue them from the Tower – but Veros (Stacy Davies) agrees with Kalmar, that they must wait perhaps generations more to attack the Lords. Tarak instead proposes going alone, in the hope that the Doctor will have discovered the Lords' weaknesses.

Meanwhile, Zargo and Camilla have returned to the State Room, to find the Doctor and Romana missing – and the inspection hatch open.

■ In the revised script, therefore, this scene took place in the High Cell, where the sight of the open hatch prompted Camilla to tell Zargo that: "We have forgotten much – Captain Sharkey." The hatch gives access to the maintenance tunnels, remembered Zargo: "They could be anywhere in the ship! We must tell Aukon. He will find them." Camilla agreed, again using her former shipmate's original name: "Yes, O'Connor will find them."

The two Time Lords arrive at the top of a turret – which the Doctor identifies as an Arrow class scout ship: "It detaches from the main vessel for local exploration."

■ "I wonder why they didn't rip out all these instruments, too," says Romana, oddly – since lines intended to feed this were scripted for one of the Inspection Shaft sequences: "So that's where the rebels' junk came from," realised Romana; "The whole ship's been gutted," replied the Doctor.

■ The Doctor's scripted confirmation that the Scout Ship could indeed still fly, but only "Straight up and down probably!" was omitted on recording, to avoid giving away the story's resolution...

A little power remains in its energy cells. Romana hears a faint thumping, far off – and the Doctor suspects he knows what it is. ►

Turns out the Record of Rassilon isn't a hit.

'This marked the on-screen reunion of Lalla Ward and Emrys James, seen together in the BBC's *Hamlet* in 1980.'

◄ ■ A couple of recorded lines were trimmed from the end of this scene, in which Romana was startled to hear that the Doctor wanted evidence to prove his theory wrong: "Because if I'm right," he explained, "there's nothing much we can do..."

They descend the Shaft, arriving at a Storage Area. Drained corpses are lined up against the walls, with pipes leading into the ship's fuel tanks. Inside the tanks: not rocket fuel, but blood.

■ As originally scripted, the episode's cliffhanger came at this particularly grim juncture. In editing, however, the episode was found to be under-running – and so the narrative was run on slightly.

Climbing down further, into a Cave at [the] Tower Base, the Doctor identifies the thumping as not engine noise, but the sound of a giant heartbeat.

■ Rejigging the cliffhanger, however, led to this awkward scene transition, with a cutaway to the Tower (by daylight, note) helping to cover the time passed as the Doctor and Romana descend into the Cave. But what actually happens in those unrecorded moments? In his novelisation, Dicks describes how, back in the Storage Area: 'Romana gave a long shuddering gasp of horror. "Doctor, let's get away from here!"' The Doctor agrees, and: 'On the far side of the room, they found another ladder leading downwards. It led into a circular metal chamber with rough-cast metal walls, blackened with smoke. There was a circular hole, like a well, set into the middle of the floor.' They're in the ignition chamber, says the Doctor – and the hole in the floor is one of the rocket vents, he imagines. "Then surely it must lead to the outside?" There's only one way to find out, says the Doctor – and so the pair drop into the hole, enduring a 'brief, bumpy slide through the darkness' – 'til they shoot out of the bottom of the rocket tube, into the Cave.

The pipes are feeding something that lives on human blood. "There are vampire legends on almost every inhabited planet..." the Doctor tells Romana. They walk further on – arriving at what a voice behind them identifies as the Resting Place. Turning, they see Aukon: "Welcome to my domain."

Part Three

FIRST BROADCAST: 6 DECEMBER 1980

When Aukon sent his bats to hunt the Doctor down, he sensed that the Doctor's mind was suited to become another of the Great One's servants – who, come the Arising, will swarm out of E-Space and back into their universe of origin.

■ This sequence marked the on-screen reunion of Lalla Ward and Emrys James – last seen together in the prestigious *BBC Television Shakespeare* production of *Hamlet, Prince of Denmark*, recorded earlier in 1980. Ward played Ophelia, and RSC mainstay James the First Player (King) in former *Doctor Who* director Rodney Bennett's version of the tragedy, which eventually aired on 25 May 1980 – *ie*, between *State of Decay*'s two recording blocks!

■ "Are we in time for a guided tour?" the Doctor asks Aukon – but since it's a callback to an enquiry rewritten out of Part One, when he was supposed to ask the rebels in the Woodlands if the Tower was open to the public, it's a bit of a non-sequitur!

The Three Who Rule are the *Hydrax*'s officers, given unending life by the Great One: "He summoned us here speaking to the others through my mind. We fed and nourished him until now he is ready to arise."

■ The Doctor dismisses Romana's whispered suggestion that they pretend to co-operate with Aukon until they get the data on E-Space as "Too dangerous." In Dicks' novelisation, he explains how the Great Vampire is "too powerful. If we give way to it in the slightest, it'll take us over forever..."

Aukon reveals that Doctor's "other companion" has joined them – *ie*, Adric.

■ Reeling from this startling revelation, so the talking book version tells us: "The Doctor made a quick guess, and was near enough to the truth. He made a mental note to say one or two things to the stowaway when he found him..."

Romana makes to run – but Aukon uses his mental powers to force the Doctor to his knees.

■ In editing, a close-up of Aukon's eyeballs widening as he exerted his mentalism here was dropped into the end of Part Two, to beef up its improvised cliffhanger.

Romana throws a stalagmite in a bid to break Aukon's concentration – and the Doctor reveals that they're not scared, being Time Lords. "The ancient enemies!" cries Aukon. Zargo and Camilla appear, closing off the Time Lords' escape.

Soon afterwards, Tarak, now wearing a Guard's uniform, follows Zargo and Camilla as they proceed through a door with an electronic lock, opened with a code key held by guard Zoldaz (Stuart Blake).

■ Like Marta and later, fellow sentry Roga, Zoldaz's name isn't given in dialogue – only in the closing credits.

In their Inner Sanctum [or Sleeping Vault], Zargo complains that Aukon still retains the power he promised to share – but "all are equal before the Great One", insists Camilla.

■ "Come, we must rest," Camilla tells Zargo. "And when we wake, we shall feed..." she continues, reaching to take his hand. Whereupon the late William Lindsay, playing Zargo, pulls his hand away so firmly that he flicks Camilla's chunky ring clean off Rachel Davies' finger – and to her credit, Davies examines her now ringless hand without breaking character!

Locked in a High Cell, the Doctor tells Romana about an old hermit from the mountains of south Gallifrey, who used to tell him ghost stories...

■ Script revisions described the teller of terror tales as an old woman. On recording, however, this was amended back, maintaining Dicks' intention to evoke memories of a hugely similar scene in Episode Six of *The Time Monster* (1972) – in which, locked up in an Atlantean dungeon, the Third Doctor recalled to companion Jo the "old man, a hermit, a monk" who lived behind his childhood home, "perched halfway up the top of a mountain". He'd re-encounter that hermit in *Planet of the Spiders* (1974) – so the purveyor of ghost stories, we surmise, was one and the same: K'anpo.

■ In Dicks' novelisation, the Doctor describes how this, his favourite ghost story, always used to give him nightmares – and claims that: "I was probably one of the last children on Gallifrey to have genuine nightmares." Replies Romana, acidly: "That explains a great deal..." *Listen* (2014) explains why the young Doctor might have been so afflicted, possibly!

... including one about a race of giant vampires, who came out of nowhere and "swarmed all over the universe". According to the story, just one single vampire could suck the life out of an entire planet; the Time Lords' leader Rassilon hunted them down in a bloody war. All of the vampires were destroyed, except one – who "vanished into thin air".

■ "So they were all destroyed?" asks Romana. In the revised script, she responded prematurely to the Doctor's initial confirmation of the fact: "Good. I like a happy ending." But then the Doctor continued: "Except that when they came to count the bodies, one was missing. They followed a trail of his blood right across the cosmos..."

Outside, Tarak tells guard Roga (Stuart Fell) that he's been sent to relieve him – but Roga recognises him as 'Tarak the traitor', and they fight.

■ Stuart Fell also featured alongside Ward and James in the BBC's 1980 *Hamlet* – as one of the other actors in 'The Mousetrap', the 'play within the play'.

Inside, Romana recalls that when she worked in the Bureau of Ancient Records, she came across a reference to something called the Record of Rassilon – a copy of which was installed in every Type 40 TARDIS, like the Doctor's. They contrive to KO their guard – but then Tarak bursts in to release them...

■ ... whacking the Doctor in the face as he does so! Far from being an unintentional error, this was a piece of comic business worked out in rehearsal.

■ Several acts of violence were toned down after Head of Serials Graeme McDonald reviewed the script. Here, for instance, Tarak was meant to hurl throttled Roga's inert body into the Cell, whereupon the second Guard lunged at Tarak with his sword - 'only to find himself impaled on Tarak's knife'.

■ A subsequent Tower Corridor scene was recorded, then cut for time. Here, Romana saw Tarak bring out his knife, prompting her to ask: "Make your mind up, are you rescuing us or not?" The Doctor, however, realised that Tarak was proposing they try "The old prisoner trick" - so he and Romana raised their hands. Their destination, said Tarak, was "a small door at the back of the Tower... where they bring the supplies from the village." Replied the Doctor, seemingly with a straight face: "The tradesman's entrance will do very well..."

In the Rebel HQ, Kalmar has worked out how to turn a local scanner to infra-red – showing Ivo's approach. Karl is dead, reveals Ivo: "Those fiends drank his blood."

■ Bereaved father Ivo gives no further information regarding how and why his son met his end. In Dicks' novelisation, however, Ivo describes how: "They dumped his body outside my door at dusk... For a warning, I suppose, and to frighten the others. Maybe they suspect me, because I talked to the strangers."

There's to be a ceremony at the Tower tonight; with the Lords preoccupied, Ivo plans to gather his people together and attack the Tower – despite Kalmar's objections.

■ How does humble village headman Ivo know about the ceremony? Again, Dicks' novelisation plugs the gap, with Ivo describing how he came by this fact when "one of the guards had too much wine..."

By the Tower door, the Doctor tells Tarak to tell Kalmar to prepare an attack, but to wait until he and Romana have returned with information from the TARDIS. Romana reminds the Doctor that Adric is a prisoner somewhere – in the Inner Sanctum, suggests Tarak.

■ This scene was significantly overhauled in rehearsals, seemingly to make Romana less feeble. As scripted, Romana's reminder about Adric prompted the Doctor to protest, "If that thing down there is what we think it is, and it gets back to our Universe billions of live–" Whereupon Romana cut in, telling him: "I can't count lives in billions... I'm staying to look for Adric." And so the Doctor turned to their rebel chum: "Tarak - it's a lot to ask, but - she won't stand a chance on her own..." (As if!)

... RISEN FROM THE GRAVE!

Terrance Dicks has twice returned to the world of *State of Decay* in spin-off fiction. A significant portion of his novel *The Eight Doctors* (BBC Books, 1997) is taken up with a sort of epilogue, set in the immediate aftermath of the Great One's demise. At Rebel HQ, while an exhausted Adric sleeps in the TARDIS, and the Doctor joins the rebels' debate about how best to commemorate fallen Tarak, Romana is approached by the kitchen-maid of local aristo Master Zarn, who claims to need medical help for her child... but it's a trap. Zarn is the leader of another vampire group, who tells her that Ivo's village is not the only centre of civilisation on the planet, after all: "visitors came to the tower from far and wide. They stayed for a time, became changed and returned to their homes to change others. In every village, every city, in the blood of every noble family on the planet, we are waiting..." Their plan is to replace Zargo and Camilla with a new King and Queen, trusted by the locals – the Doctor and Romana, turned into vampires...

DOCTOR WHO
THE EIGHT DOCTORS
THE NEW
Doctor Who
ADVENTURES
BLOOD HARVEST
TERRANCE DICKS

The New Adventures novel *Blood Harvest* (Virgin Publishing, 1994) is a full-on sequel to *State of Decay*. Here, the Seventh Doctor receives a call for help from Romana in E-Space. Otherwise engaged in Prohibition-era Chicago, he dumps companion Bernice Summerfield off on the vampires' planet in his stead. There, some time has passed: Ivo is now a widower, and Tarak's son Tarak now assists Kalmar. Exploring the Tower, Bernice learns that someone has excavated the Great One's skeleton, and removed bone samples. Joining with Romana to travel to the castle of the seemingly benevolent Lord Sargon, Bernice discovers that Zargo, Camilla and Aukon have been resurrected from dust, albeit as mindless zombie-like killers... by an evil entity named Agonal, the same menace whom the Doctor is simultaneously fighting in Chicago. Agonal's ultimate ambition is to reconstruct the Great Vampire from its bones, and plans to feed it with Time Lord blood – and so he allows Bernice to send the Doctor an emergency call, summoning him back to the scene...

The Doctor returns to the TARDIS while Romana poses as Tarak's prisoner to bypass Zoldaz, who surrenders the Sanctum's code key – but becomes suspicious, forcing Tarak to knock him out.

■ Romana's "old prisoner trick" line was intended as a repetition of the same wheeze established in the cut Corridor scene described above.

In the TARDIS, K9 has failed to locate the Record of Rassilon – but reminds the Doctor that the TARDIS has a magnetic card system...

In the Sanctum, Romana and Tarak bypass Zargo and Camilla, asleep on their bier, and find Adric – also asleep.

■ During production, director Moffatt and script editor Bidmead "came to blows", so the latter recalled, "because I was still working on the script after he joined - I tried to have some of the Gothic nature of the sets removed, because I found it most unbelievable that you went to this alien planet and you found yourself on the set of a Hammer movie..." Bidmead's revisions, therefore, described the Inner Sanctum not as the candleabra'd tomb seen on screen, but the *Hydrax*'s 'Officers' Sleep Room' - 'a simple womb-like chamber containing two astronaut-type sleeping cocoons... The white-walled chamber is lit with sinister infra-red lighting - a kind of sterile hell.'

Slotting a magnetic card into the console, the Doctor prints out the relevant part of the Record of Rassilon. After the Time Lords slew the vampires, the King Vampire was found to have vanished from time and space – hence Rassilon's directive that any Time Lord who comes upon him shall use all his efforts to destroy him. Since energy weapons only made the vampires grow stronger, Rassilon defeated them with 'bow ships' – vessels that fired "a mighty bolt of steel that transfixed the monsters through the heart."

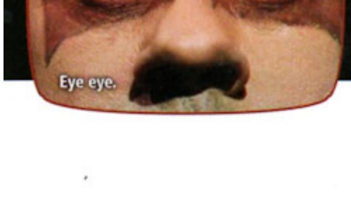
Meanwhile, Romana wakes up Adric – but he's not been made into a vampire. Waking Adric, however, has woken Zargo and Camilla too...

■ Peter Moffatt later recalled how, in Bidmead's revisions, "the vampires came out of eggs and things" - referring, most likely, to Zargo and Camilla emerging from their 'sleeping cocoons' here. Might those 'cocoons' have been inspired, perhaps, by the 'freezer units' in the Hypersleep Vault of the spaceship *Nostromo*, as seen in the then-recently released *Alien* (1979)? Note the 'Sleeping Vault' descriptor given to the Inner Sanctum in *State of Decay*'s set list - and how the interior design of the slavers' ship in the following adventure, *Warriors' Gate* (1981), could also be said to be indebted to the *Nostromo*, too...!

Tarak tries to attack them with his knife, but is killed by Zargo.

■ As scripted, Zargo throttled Tarak 'in a brief ferocious struggle'. The Target text tells us, however, that when the luckless Tarak is dashed down upon the vampires' bier - as witnessed on screen - the 'force of the impact' snaps his neck.

"The blood of the dead is stale and flat," complains Camilla. "I must feed on the living." Adric hurls Tarak's knife into Zargo's shoulder – but the vampire is unhurt. ►


Eye eye.

Green screen technology!

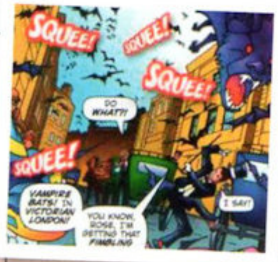
It's exhausting work being the new companion.

"I've saved £1.36 on my branded items!"

NOT DRACULA!

In Part Three, K9 volunteers to relate to the Doctor "the legend of Count Dracula" – to which the Doctor replies, rather shortly: "No, thank you. Not Dracula!" Of course, the Doctor believes himself to have encountered the Count before! In *The Chase: Journey Into Terror* (1965), the First Doctor ran into Dracula and Frankenstein's Monster (among other horrors) within a spooky house that he came to believe was "lodged... in an area of human thought". Crucially, he never learned that Dracula *et al* were most likely robotic exhibits at the Peking-cancelled Festival of Ghana, 1996...

Later: in the Big Finish-produced audio adventure *Son of the Dragon* (2007), the Fifth Doctor will fall foul of fifteenth-century Wallachian prince 'Vlad the Impaler', said to be the historical model for the Dracula story; then, in *Legend of the Cybermen* (2010), his Sixth incarnation will briefly join forces with Dracula, denizen of the Land of Fiction. Stranger still: in the *Doctor Who Adventures* comic strip serial *Bat Attack!/The Battle of Reading Gaol* (issues 11-12, 2006), the Tenth Doctor will be forced to defend author Bram Stoker against Frederick von Dracula, Vlad's nineteenth-century descendant, determined to protect the family name against Stoker's 'libels'...!


SQUEE!
SQUEE!
SQUEE!
SQUEE!
SO WHAT?!
VAMPIRE BATS! IN VICTORIAN LONDON!
YOU KNOW, ROSE, I'M GETTING THAT FIMBLING
I SAY!

This moment was toned down from the scripted direction, in which Zargo looked down at the knife-hilt jutting not from his shoulder, but his chest... 'and laughs'.

Camilla corners Adric, then Zargo grabs hold of Romana...

Next episode, Romana will give Adric an almighty telling-off when he suggests that the Doctor might simply abandon them... but perhaps her actions here bear closer scrutiny? Watching on while Camilla corners Adric in his cot – what does Romana do? Try to tear Camilla away? No – she *backs away*, in the direction of the exit... and it's only *then* that she blunders into Zargo's clutches!

Lalla Ward could have been forgiven for a momentary sense of *déjà vu* here. In the Hammer horror *Vampire Circus* (1972), she'd played Helga, one half of a sinister boy-girl vampire couple (the other being later *Buffy the Vampire Slayer* actor Robin Sachs, as Heinrich); in one particular sequence, they're seen jointly menacing the film's young hero and heroine, fangs bared...

Vampire Circus, in fact, has the devotees of a fallen vampire Count systematically slaughtering the children of a peasant village in order to use their blood to resurrect their master – *déjà vu*, again!

Part Four

FIRST BROADCAST: 13 DECEMBER 1980

Aukon arrives, calling them back: Adric is the first of the Chosen Ones; the Time Lord Romana is to be sacrificed at the Time of Arising.

In the TARDIS, the Doctor ponders how to win the rebels' support...

The reason for the Doctor's card-kicking frustration isn't immediately obvious – but the Target telling better explains his mood: "Romana and Adric just aren't coming, K9. And that probably means Tarak didn't get a chance to deliver his message. I'm going to have to go to the rebels myself..."

... by making an impressive entrance, he thinks.

"Good boy, K9!" beams the Doctor, when the dog explains how the relative smallness of E-Space makes small TARDIS hops simpler. In the revised script, however, he was intended to snark: "I think you've said something intelligent for a change..."

Soon, the TARDIS materialises at Rebel HQ.

Here, Nathan-Turner vetoed a bit of business that Tom Baker had come up with in rehearsals. As the TARDIS door opened, so Nathan-Turner described it: 'the rebels threw loads of spears, and the Doctor emerged clutching them all, as if he'd caught them as they flew at him. I didn't like this at all...'

In the Inner Sanctum, Aukon tells Zargo and Camilla that the Great One's body is finally healed. He will arise tonight, then leave this "space trap" to suck dry the worlds of the real universe: "At midnight, our servitude will end and our glory begin."

Meanwhile, the Doctor marshals the assembled rebels with a rousing speech.

The Doctor's address to the rebels – "He who outlives this day and comes safe home/Shall stand a tip-toe when this day is named/And rouse him at the name of E-Space!" was Tom Baker's own rehearsals-inspired addition – paraphrasing the famous St Crispin's Day speech from Shakespeare's *Henry V* (Act IV, Scene iii): 'He that outlives this day, and comes safe home,/Will stand a tip-toe when the day is named,/And rouse him at the name of Crispian...'

As the rebels cheer, claims Dicks in the Target text: 'The Doctor beamed and made a mental note that some day he must pop back to Elizabethan London to tell young Will how well his speech had gone down.'

Kalmar is sceptical of the Doctor's claim that "some great creature sleeps beneath the Tower" – but the Doctor switches Kalmar's rebooted scanner from infra-red to X-ray, showing a huge bat-like creature writhing underground.

'At the time of recording, K9's exit from the TARDIS was a first – it had never before been seen crossing the lintel of the Doctor's ship.'

Meanwhile, Romana and Adric are held under guard in the State Room.

"So the vampires in the stories are just pale imitations of the real thing?" wonders Adric. In his novelisation, Dicks has Romana suggest that all fictional vampires might instead be "'sort of – race memories of the real thing'" – a sci-fi trope usually credited to Nigel Kneale (by way of Carl Jung) in *Quatermass and the Pit* (1958-59).

Thinking "this is one time the goodies don't win", Adric tells Romana that he intends to join the vampires...

The Doctor's "safely out of it", reckons Adric, telling Romana: "He can clear off in the TARDIS whenever he likes." As scripted, Romana explained, rather more patiently: "The Doctor's spent all his life coping with this sort of thing. He won't just clear off in the Tardis [sic]. He'll stay here and risk his life and he'll try to save ours..."

"I'm sorry, Time Lady," says Adric. "One of my family's died for your lot already. I reckon one's enough." This doesn't tally with the events of *Full Circle* – in which Adric's brother Varsh died securing an inner door of his home Starliner

The Doctor launches his attack.

Romana realises what's at stake.

Give us a wave!

The Three Who Rule go to pieces.

Romana: about to become the Great Vampire's breakfast.

from a Marshmen attack, with neither the Doctor nor Romana anywhere around! The line would appear to be a hangover from Nathan-Turner and Bidmead's biography of Adric, written on 30 January – which described how Adric's domineering elder brother 'Afrus' was supposed to have given up his life to save the Doctor and Romana.

■ On screen, Aukon appears to need no persuading of Adric's true intentions – despite his having only recently hurled Tarak's knife into Zargo's shoulder, as Zargo reminds Aukon in Dicks' novelisation! Here, Aukon asks Adric to account for his assault on Zargo, and is told: "Look, I'd just woken up from some kind of trance and I saw the girl being attacked. I knew she was a friend of mine, and I tried to help her. Of course, I didn't know what was going on, or I'd have thought twice about it." This, it seems, satisfies Aukon. In Dicks' audiobook, we're told how "Romana was appalled" by Adric's apparent defection – and that her "grief-stricken face… convinced Aukon that Adric was sincere."

■ Dialogue lost from the revised script had Aukon ask Adric if he'd join the vampires of his 'own free will'. The boy replied: "I'd have to be crazy not to, wouldn't I?"

■ The trouble is, from Part Two's Selection scene we already know that Aukon can read Adric's mind – enough to tell when Adric's only pretending to be "a dull and stupid peasant", certainly. In which case, Aukon wouldn't be taken in here, would he? The only possible conclusion one can draw is that at this point, Adric truly *does* intend to become a vampire, the dirty little rat – but only changes his mind *later*, once Romana's laid out on the slab. So much for his subsequent claim that all this was "just a bluff"!

… and so Aukon has him released, to be prepared for the ceremony: "It is time." In the Resting Place, earth is disturbed as the Great One stirs.

Using a map, the rebels are plotting to take the Tower – but how will they deal with the Great One, wonders Ivo? Suddenly, the Doctor realises: "An arrow of steel, and I've been looking at it all this time!" K9 joins the assault on the Tower, shooting a number of guards on the way to the State Room.

■ At the time of recording, K9's exit from the TARDIS was a first – it had never before been seen crossing the lintel of the Doctor's ship.

The Three have gone, however, meaning the ceremony must have started. The Doctor tells his band of brothers to hold the Tower until K9 gives the signal – then evacuate, and make their way to the caves.

■ The Doctor concludes his hurried sequence of instructions to the rebels by asking, "Got it? Good." This was Terrance Dicks' homage to a recurring exchange in Paramount Pictures' musical comedy *The Court Jester* (1955) – in which, while scheming to sneak inside a medieval monarch's castle, minstrel Hubert Hawkins (Danny Kaye) tells would-be regicide Lord Ravenshurst (Basil Rathbone): "I'd like to get in, get on with it, get it over with, and get out. Get it?" "Got it," replies Ravenhurst; "Good," says Hawkins.

But Habris has survived the attack – and goes to the Resting Place, where an apparently mesmerised Romana has been dressed for sacrifice. Aukon insists that Habris and his Guards must hold the Tower, despite being outnumbered. While the Doctor climbs the Inspection Shaft, Ivo grapples with the returned Habris.

■ Habris' fate is unclear, but Ivo's subsequent appearance at the Tower Base leads us to an obvious conclusion. In his novelisation, Dicks squares away the two characters' conflict in a more dramatically satisfactory fashion, with Habris telling Ivo how he tried to help Karl, but to no avail: "'He rebelled against the Lords – refused to serve them. Lord Zargo ordered his death." Habris saw a gleam of hope. "Zargo is in the caves below. I can take you to him…'" Ivo, however, informs the wretched Captain that he can find Zargo for himself: "But first I shall deal with you!" And his hands close around Habris' throat…

As Romana is laid out on a slab, Adric tries to rush Aukon with Tarak's knife, but Aukon's powers compel him to stop. Aukon commands his bats to come, and drink Romana's blood.

Having found two of the Scout Ships inert, the Doctor hits the controls of third in frustration – and finds "a scintilla of power" in its energy cells. K9 orders the rebels to evacuate the Tower…

■ … because he's 'picked up the faint vibration from above', so the Target telling informs us.

A bat attacks Romana's neck…

■ Romana's blood isn't blue, note!

■ Aukon intends for Romana to suffer a far worse fate than merely a single bite to the throat, of course; in the novelisation, Zargo and Camilla watch on 'in feverish anticipation, waiting for the moment when Aukon would command all the bats to swoop down at once…'

… but rumbling from the base of the *Hydrax* distracts the Three and rouses Romana, enabling Adric to help her away. The Doctor climbs down into the Resting Place as the Scout Ship launches.

■ The Doctor's catch-up with Romana was amended in rehearsals, so that the clever Time Lady wasn't required to ask, dim-wittedly, "What's happening, Doctor?"; now, she burst his balloon by observing how he'd "sent the Scout Ship on a little trip". In his novelisation, Dicks has the Doctor exclaim: "You guessed! I wanted it to be a surprise!"

A huge hand breaks out of the earth: "See, the Great One rises!" cries Aukon.

■ The Great One's Great Hand belonged to visual effects assistant Chris Lawson. If he'd have known what he was going to get, Peter Moffatt later admitted: "I would never have shown the monster. I would have put a camera on a crane and gone up and up 'til the actors looked very small, looking… horror-struck at it."

But the Scout Ship has turned around in mid-air; "what goes up, must come down," the Doctor tells his friends.

■ The CSO-effected shot of the Scout Ship turning around in the air was the very last scene shot for *State of Decay*, at the end of the final evening's recording. Let's face it, it shows!

The Scout Ship plummets into the cave – its point piercing the ground, killing the Great One.

■ The revised script called for a cutaway to Kalmar's X-ray scanner at Rebel HQ, letting the audience see the monster's demise: 'The whole vast length of the Great Vampire writhes and subsides, its luminance slowly fading as it dissolves into the earth.'

Fangs bared, the Three advance on the Doctor and company… but they begin to age rapidly, and soon crumble away.

■ Adric tells Romana that he was only bluffing when he pretended to side with the vampires: "It just so happens I was trying to rescue you…" The revised script had made him less bumptious, more laddishly unapologetic: "Come on, that was just a trick to get the chains off. Good job I did, you'd have been bat-food by now!"

■ In the revised script, this scene concluded on a moment of pathetic fallacy – with the Doctor observing how, "It seems to be getting light."

Later, at Rebel HQ, the Doctor tells Kalmar that all the knowledge they'll need is inside the scanner; theirs can be a high technological society in no time.

■ Two Dicks-authored spin-off novels describe the future fate of this unnamed planet's state: see … *Risen from the Grave!*, page 69.

Following Romana and Adric into the TARDIS, the Doctor tells the stowaway he's going straight back to the Starliner.

■ "And you, young man, you're going straight home," the Doctor calls after Adric – where as scripted, he led the boy into the TARDIS 'By the ear… still arguing and protesting'!

The TARDIS dematerialises.

■ The E-Space trilogy concludes in *Warriors' Gate*. **DWM**

FURTHER INFO

DVD
Part of box set *Doctor Who: The E-Space Trilogy*
COMPANY 2|entertain
YEAR 2009
CAT NO BBCDVD 1835 (B)
AVAILABILITY Out now

VIDEO
Part of box set *Doctor Who: The E-Space Trilogy*
COMPANY BBC Video
YEAR 1997
CAT NO BBCV 6231
AVAILABILITY Deleted

SOUNDTRACK

COMPANY Pickwick International/ Ditto
YEAR 1981/1985
NARRATOR Tom Baker
AVAILABILITY Out of print

NOVELISATION

COMPANY WH Allen & Co Ltd/Target Books
YEAR 1981
BOOK NO 58
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIO BOOK

COMPANY BBC Audio
YEAR 2016
READ BY John Leeson
AVAILABILITY Released 7 January 2016

THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

The Secret History

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson
STARRING Peter Davison (The Fifth Doctor), Maureen O'Brien (Vicki), Peter Purves (Steven), Lysette Anthony (Sophia), Sarah Woodward (Theodora), Tony Millan (Procopius), Giles Watling (Belisarius), Tim Wallers (Justinian)
RRP £14.99 (CD), £12.99 (download)

Acting as the conclusion of both this trilogy, and as Big Finish's landmark 200th release, *The Secret History* has a lot to deliver. Writer Eddie Robson prefers delayed gratification, however, opening with a deceptively low-key Hartnell-style historical adventure which could pass as one of *The Companion Chronicles*, were it not for the anachronous appearance of Peter Davison's Fifth Doctor.

Vicki and Steven show little of the suspicion of other companions when confronted with this unexpected incarnation of the Doctor – perhaps because their own version is so much of a baffling wizard that the ability to age backwards is worthy of comment but not disbelief. Plus, the Doctor's ability to pilot the TARDIS from a remote alien rock to Dark Ages Italy puts paid to any lingering doubts.

The first half of the play focuses on Steven's abduction by the Roman Empire, to become a chariot racer in Constantinople, and the Doctor and Vicki's desperate attempts to recover him, and get back to the TARDIS. In these respects it's a perfect recreation of a Hartnell era story. But, somewhere in the shadows lurks an old enemy – a rival who's battled the Doctor across time and space, and is single-mindedly set on revenge. And in this respect, it's as 1980s *Doctor Who* as the neon logo. *The Secret History* ends up as Big Finish's most authentic and successful mash-up of eras.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON, MAUREEN O'BRIEN AND PETER PURVES IN
THE SECRET HISTORY
BY EDDIE ROBSON
FEATURING LYSETTE ANTHONY
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

The Secret History is one of those stories that snowballs from these relatively small-scale beginnings to a genuine epic that also manages to be intensely personal. There's a confrontation between the Doctor and the unmasked chief villain in the third episode that rehearses some of the old arguments about the morality of altering the course of history, but in a context that makes it thoroughly gripping. This is the high point of the audio – and it's a very high point indeed.

Thereafter, the play shifts focus, taking the end of *The Name of the Doctor* as its starting point by pondering what would happen if the Doctor didn't care about rewriting history – personal and universal. This is probably a wise move, given that the audios can never compete with the TV show on visual spectacle, but can rival and even surpass it on intimacy. It's also a real delight to hear the Fifth Doctor, so often on the back foot in the face of cosmic villainy, run rings round the opposition.

Featuring Big Finish's original three Doctors, plus most of the actors from *The Companion Chronicles*, this trilogy has been an appropriate way to celebrate a remarkable milestone for a company that goes from strength to strength. Here's to the future, and to many hundreds more adventures to come. **MATT MICHAEL**

'It's a delight to hear the Fifth Doctor, so often on the back foot in the face of villainy, run rings round the opposition.'

The Cloisters of Terror

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Tom Baker (The Fourth Doctor), Louise Jameson (Leela), Rowena Cooper (Emily Shaw), Richenda Carey (Sister Frances Beckett), Claudia Grant (Megan Matthews), Allison McKenzie (Lynn Pickering), Jane Slavin (Ancient Nun/Brenda)
RRP £10.99 (CD), £8.99 (download)

The new Fourth Doctor and Leela audio channels the spirit of 1977's *Image of the Fendahl* for a play that connects the motifs of Gothic horror – young women in peril; sinister religious figures; crumbling ruins and secret rooms – with hi-tech science-fiction. Arriving in the wake of the disappearance of Lynn Pickering, a student at the all-girls college of St Matilda's, the Doctor is reunited with an old acquaintance. Pretty soon, he realises that the disappearances are part of a pattern stretching back centuries, and which is about to reach a terrible climax.

One of the strengths of Jonathan Morris – and why he remains the most consistently impressive writer in Big Finish's stable – is his versatility. Despite its doom-laden title, *The Cloisters of Terror* is at the lighter end of his work (there's none of the heartbreak here that we heard in *The Entropy Plague*, for example), a gentle pastiche of Season 15. However, it's far from being frothy and disposable.

For example, aside from Tom Baker, the whole cast is female. It's a point made with Morris' normal lightness of touch, but important nevertheless. Although the play makes much of its women-in-peril motif, because the protagonists and villains are all women as well the theme sounds far less uncomfortable and outdated to modern ears. It's also a subtle but clear counterbalancing of some of the all-male-bar-the-companion stories of the 1970s.

BBC
DOCTOR WHO
TOM BAKER AND LOUISE JAMESON IN
THE CLOISTERS OF TERROR
BY JONATHAN MORRIS
FEATURING ROWENA COOPER RICHENDA CAREY CLAUDIA GRANT
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

Of course, first among these women is Leela. Louise Jameson has continuously found new ways to show Leela's culture shock as she's confronted by bizarre social niceties, new words and even regional accents. It's so sad that she couldn't have been reunited with Caroline John's Liz Shaw. Instead, she's paired with Liz's mother, Dame Emily Shaw, the dean of St Matilda's. Rowena Cooper gave a standout performance in *The Companion Chronicles*, so it's delightful to have her back. The Fourth Doctor does seem to form great relationships with matronly women of a certain age, and I'm hopeful that their paths may cross again in the future.

The story itself – with its ghostly nuns, shadowy corners, dank cellars and buried secrets – is hardly radical, but after a few recent Fourth Doctor adventures that have played with the format and the Doctor and Leela's relationship, this is a probably necessary normalisation prior to this series' closing pair of releases. It's certainly a treat to hear the two having relatively uncomplicated, TV-style fun, to the extent that this listener wishes more of the actual Season 15 could have been like this.

The Cloisters of Terror is worth more than a casual listen, and continues the consistently enjoyable quality of this latest series of Fourth Doctor adventures. **MATT MICHAEL**

The Companion Chronicles: The First Doctor Volume One

DOCTOR WHO
BRAND NEW ADVENTURES
CAROLE ANN FORD, MAUREEN O'BRIEN and PETER PURVES narrate
THE FIRST DOCTOR
VOLUME ONE
THE COMPANION CHRONICLES

AUDIO READING Big Finish
WRITTEN BY Martin Day, Ian Potter, Simon Guerrier
FEATURING The First Doctor, Susan, Steven, Vicki
PERFORMED BY Carole Ann Ford, Maureen O'Brien, Peter Purves
RRP £25.00 (CD), £20.00 (download)

Doctor Who's early history used to be out of bounds to even Big Finish, until the much-loved *Companion Chronicles* came along to give the early years a voice on audio. Over many memorable releases they evolved from their audiobook roots, and full-cast *Lost Stories* and *Early Adventures* eventually succeeded them. You can't keep a good idea down though, and the series is back with this box set of four tales set in and around the Hartnell era.

The Sleeping Blood by Martin Day adds to the increasing list of stories set in *Doctor Who*'s pre-history, and features Susan searching a disused medical facility for supplies while the poorly Doctor sleeps it off in the TARDIS. She soon becomes embroiled in a struggle between some mechanically augmented soldiers, and a bio-hacker terrorist. Carole Ann Ford narrates, and sells the early scenes of the scared Susan exploring the facility well. The story is particularly narration-heavy and Susan doesn't get much dialogue; it's good enough in isolation, but sags a little compared to the other stories in this box.

The Unwinding World stars Maureen O'Brien, and goes in completely the opposite direction, doing away with narration altogether. It's presented as a two-hander between Vicki and her robotic supervisor, as she works in a humdrum job in a police state on a world that's going somewhat to seed. The TARDIS has been impounded, and the crew members are sharing a small, depressing flat and watching TV programmes they can't even remember afterwards. Ian and Barbara have their own rubbish jobs, while the Doctor opts to move into an old people's home. Writer Ian Potter delivers a clever story full of satire on modern life and what happens when you try and brush history under the carpet. He gets the regulars down perfectly, even without their own dialogue. There's even a cute nod to that Hartnell-era staple – the 'Billy-Fluff', as Vicki's supervisor Connie tries to read the Doctor's lips while spying on him. All in all, it's a little gem, with Maureen O'Brien on delightful form as Vicki, cheekily running rings around her boss.

The last two stories, both by Simon Guerrier, focus on the now-elderly and reclusive Steven Taylor, picking up his story from *The War to End All Wars*. Peter Purves is a gifted reader, and this is almost his one-man show. Here, he variously plays Steven as both a young and old man, and reprises his excellent twinkly impression of Hartnell as both the real Doctor and a copy of his brain in a jar. He also takes on the guest star role of Benjamin Franklin in the first of his two adventures, *The Founding Fathers*, to boot.

The Founding Fathers is a fun historical, framed by Steven relating to his granddaughter, Sida, the tale of meeting Franklin in eighteenth-century London. The crew gets locked out of the ship, and the Doctor insists on seeking out Franklin for help. Despite being stranded, it turns out they don't really need his help so much, the Doctor just fancies meeting him. It's marvellous, warm, witty stuff – with Purves effortlessly inhabiting multiple characters, and strong support from Alice Haig as Sida.

Finally, in *The Locked Room*, an experiment brings Steven and Sida face-to-face with the real Doctor – who unintentionally brings an old foe along with him. This play is presented in real time, and satisfyingly wraps up Steven's story, ending on a hopeful note, left open for a possible future return.

This box set proves there's plenty of life in the format yet, and still plenty of stories to tell. Welcome back, *Companion Chronicles*. It's good to hear you again. **MARTIN RUDDOCK**

The Ghost Trap

AUDIO READING Big Finish
WRITTEN BY Nick Wallace
FEATURING The Fourth Doctor
PERFORMED BY Louise Jameson
RRP £2.99 (download only)

DOCTOR WHO
SHORT TRIPS
LOUISE JAMESON narrates
THE GHOST TRAP
by NICK WALLACE

"Leela realised that the chill was an eternal death, wrapping itself around her, dragging her down."

Blimey, who turned out the lights? *Doctor Who* regularly goes to dark places, but it's rarely as *grim* as *The Ghost Trap*, which shares more DNA with the sci-fi body horror of *Alien* than that 70s show about the goofy alien with the scarf and the jelly babies.

The Doctor and Leela arrive aboard a stricken salvage vessel – an organic spaceship that's 'a fusion of flesh and function', complete with muscular cranes, ligament chains and unspecified 'bulbous growths'. "This place smells of death," observes Leela. It's that sort of story.

The crew members are indeed dead, their faces frozen in terror. 'Their eyes were wide,' writes Nick Wallace, 'pupils jet black against a red web of exploded veins.'

Such lurid detail is made grislier by the absence of the idiosyncratic wit and whimsy *Doctor Who* has traditionally used to undercut such forays into darkness. (Let's not forget that, when the Tenth Doctor landed on a living spaceship, in *The Girl in the Fireplace*, he met a horse called Arthur.)

With Louise Jameson as reader, the plot sensibly foregrounds Leela, and the story is largely seen through her eyes, with that trademark mix of fierce intelligence and childlike wonder. Jameson has a lovely, velvety voice that helps soften the visceral nature of the material.

On screen, Leela joined the Time Lord for the last lap of his gothic period, just before Mary Whitehouse successfully put an end to such 'teatime brutality for tots'; we can only imagine Mrs W's reaction to the scene here in which Leela is crowded on all sides by the silently screaming faces of the dead – a Munch-like nightmare made flesh.

The Ghost Trap is a dank, claustrophobic horror story with a vivid, lyrical fixation with death. You could argue it's as valid an interpretation of *Doctor Who*'s famously flexible format as any. But it's not for the faint-hearted! **PAUL KIRKLEY**

The Shadows of Serenity

AUDIO READING Big Finish
WRITTEN BY Nigel Robinson
FEATURING The Sixth Doctor and Peri
PERFORMED BY Nicola Bryant
RRP £2.99 (download only)

DOCTOR WHO
SHORT TRIPS
NICOLA BRYANT narrates
THE SHADOWS OF SERENITY
by NIGEL ROBINSON

You've got to hand it to Nicola Bryant. Having spent several years in the 1980s passing herself off as an American – both on screen and off – she's now risen to the challenge of pretending to be Colin Baker. And not the mellower Big Finish Sixth Doctor we've grown used to – *The Shadows of Serenity* finds 'Old Sixie' at the height of his bombastic, lapel-clutching pomp. So when the writer suffixes a passage of dialogue with 'the Doctor boomed, grandly', what choice does Bryant have but to really go for it?

A fine fist of it she makes, too. In fact, Bryant sounds as comfortable mimicking Baker's declamatory bluster as she does Peri's nasal whine; throw in her witchy screams as a demented high priestess and you have the sound of an actress clearly revelling in throwing off the straitjacket of a character as underwritten as she was underdressed.

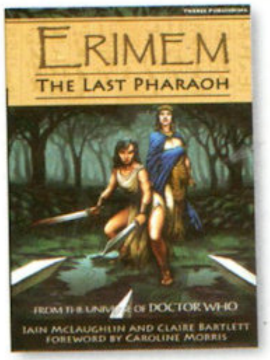
Arriving on the planetoid Malgar – known as The Killing World, which can't be great for tourism – the Doctor is intrigued to discover the vicious, warlike locals have all turned into peacenik hippies whose good vibes are visible in the form of auras – so you can, for example, see them literally glowing with pride.

It turns out something has been syphoning off their aggression for its own ends (creatures feeding off emotions being one of the reliable staples of modern *Doctor Who*). And the Ready Brek people aren't the only ones on the menu – the Sixth Doctor is also in line for some dramatic anger management. But has the enemy bitten off more than it can chew with our hero, the aggression equivalent of the all-you-can-eat buffet?

As editor of the Target Books range throughout Colin Baker's screen tenure, writer Nigel Robinson has a good feel for the era's house style, while stabs of Radiophonic Workshop-style electronica also add to the period feel.

Over the years, Big Finish has shrewdly sanded down the Sixth Doctor's more abrasive edges, but there are still occasions when it's fun to hear him do what he does best. Which is boom, grandly. **PAUL KIRKLEY**

Erimem: The Last Pharaoh


ERIMEM
THE LAST PHARAOH
FROM THE UNIVERSE OF DOCTOR WHO
IAIN MCLAUGHLIN AND CLAIRE BARTLETT
FOREWORD BY CAROLINE MORRIS

NOVEL Thebes Publishing
WRITTEN BY Iain McLaughlin and Claire Bartlett
FROM *www.thebespublishing.com*
RRP £8.99

You might consider Erimemushinteperem – noble daughter of Pharaoh Amenhotep II of Egypt and former companion to the Fifth Doctor (although not on the telly) – to be little more than a footnote in *Doctor Who's* long and crowded history. But, seven years after being married off to the King of Peladon during one of those impulsive whirlwind romances that occasionally seize TARDIS travellers, the former audio series regular now finds herself promoted to headline act, with her own literary imprint.

Admirers of what we all agreed at some point to call 'pseudo-historicals' will get the most out of this opening shot in which our heroine pitches up in Roman Greece on the eve of Cleopatra's fateful defeat at Actium. (Yes, it's not just a pseudo-historical but a celebrity one – although Cleo, with her 'big beak of a nose and turkey neck', is no Liz Taylor.)

The history lessons come thick and fast, in a manner that would have warmed Sydney Newman's cockles, but which can feel a touch dry next to the whip-smart zingers of modern *Who*. And whereas the Doctor can always be relied on to bowl in and cause some agreeable mischief, Erimem, being ancient Egyptian royalty, is a rather stiff and humourless presence on which to hang a story.

For the most part, *The Last Pharaoh* is solid, robustly-plotted stuff, but it's in the last act that it really kicks off its sandals and finds its feet, as it aligns spiritually closer with the parent show. Even better, by the book's end, Erimem has discovered her own means of time and space travel, setting up a run of adventures as potentially eclectic and unbound as those of the Doctor himself. Next stop: everywhere.

PAUL KIRKLEY

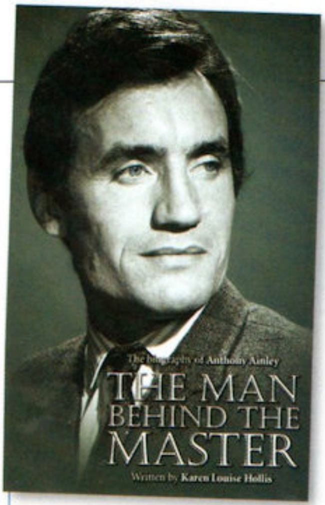
The Man Behind the Master

BOOK Fantom Books
WRITTEN BY Karen Louise Hollis
FROM *www.fantomfilms.co.uk*
RRP £20.00

Most performers fear typecasting, but Anthony Ainley appears to have embraced it, seemingly delighted to inhabit the Master personally and professionally until his dying day. Such actorly indulgences might charm a convention audience, but they leave biographer Karen Louise Hollis with her work cut out.

The Man Behind the Master scores most strongly when dealing with Ainley's childhood. Born the illegitimate son of theatre star Henry Ainley and growing up in the Actor's Orphanage, the story of his formative years – drawn from new research and interviews – is one of setbacks and a struggle with identity that seems to have formed an aloof, distrustful personality as an adult. Even as a child, schoolmates describe him as slightly unknowable. Later, away from his gregarious public persona, we learn little beyond a life-long love of cricket and a miserly preoccupation with money.

While the early chapters offer a few surprises, tales of Ainley's time as the Master are perfunctory. *Doctor Who* co-stars are quoted, cribbed mostly from DVD commentaries, but none seem to have been interviewed in-depth for the book. Doubtless the biggest setback to any Anthony Ainley biography, however, is Ainley himself. Even those apparently closest to him seem hard-pressed to count themselves as friends, and he appears to have affected a lofty distance in all personal matters that paints a lonely picture. Hollis often interjects to reassure us of his charm and old-fashioned manners, yet he remains difficult to warm to. Cricketing colleagues excuse him as a charming eccentric, yet their stories often point to him being mean-spirited or antisocial. Similarly, an incident at a convention sees him scoring cabaret potshots at the expense of *Doctor Who* producer John Nathan-Turner and partner Gary Downie with a tone that borders on bullying and homophobic.


The biography of Anthony Ainley
THE MAN BEHIND THE MASTER
Written by Karen Louise Hollis

Co-stars lament Ainley's lack of ambition, citing his gradual withdrawal from acting as a waste of talent, and the reasons behind this remain the book's greatest mystery. Was he subsumed by the Master and lure of a cricket pitch, or did something else untold derail his career?

> **'The story of Anthony Ainley's formative years is one of a struggle with identity...'**

Perhaps inevitably, the devil is in the detail. Ainley's day-to-day life and even sexuality remain mysterious, but occasionally an aside conjures up something tangible. Perversely, it's the stories of an Anthony Ainley who cut up old Christmas cards to send to new recipients and bought Sainsbury's value wine in plastic bottles where he finally comes to life. It is this portrait of a faded showman – lurking out-of-reach behind suburban net curtains, sans toupee, and announcing himself as the Master on his answerphone – where he feels vulnerable and real. As in life, however, Ainley never quite lets us in.

STUART MANNING

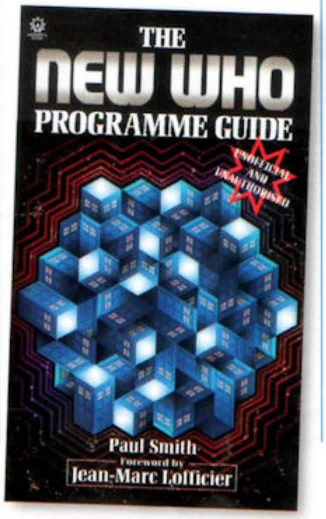
The New Who Programme Guide

GUIDEBOOK Wonderful Books
WRITTEN BY Paul Smith
FROM *www.wonderfulbook.co.uk*
RRP £7.99

For *Doctor Who* fans of a creaky, pepper-haired vintage, there's one book that was our sacred writ in the chilly times before the internet, home video and DVDs. *The Doctor Who Programme Guide* was printed in 1981 and was, at that point, the most eye-wateringly comprehensive guide to the series ever published. Finally, because of Jean-Marc Lofficier's daringly anal guide book, we were able to find out who directed *The Underwater Menace* (Julia Smith, thank you), who played Driscoll in *The Hand of Fear* (well, hello there, Roy Boyd) and the production code for Meglos (5Q, in case you were wondering), all in one pocket-sized volume. It was a brilliant, simple idea, and slightly staggering that nobody had ever done it before.

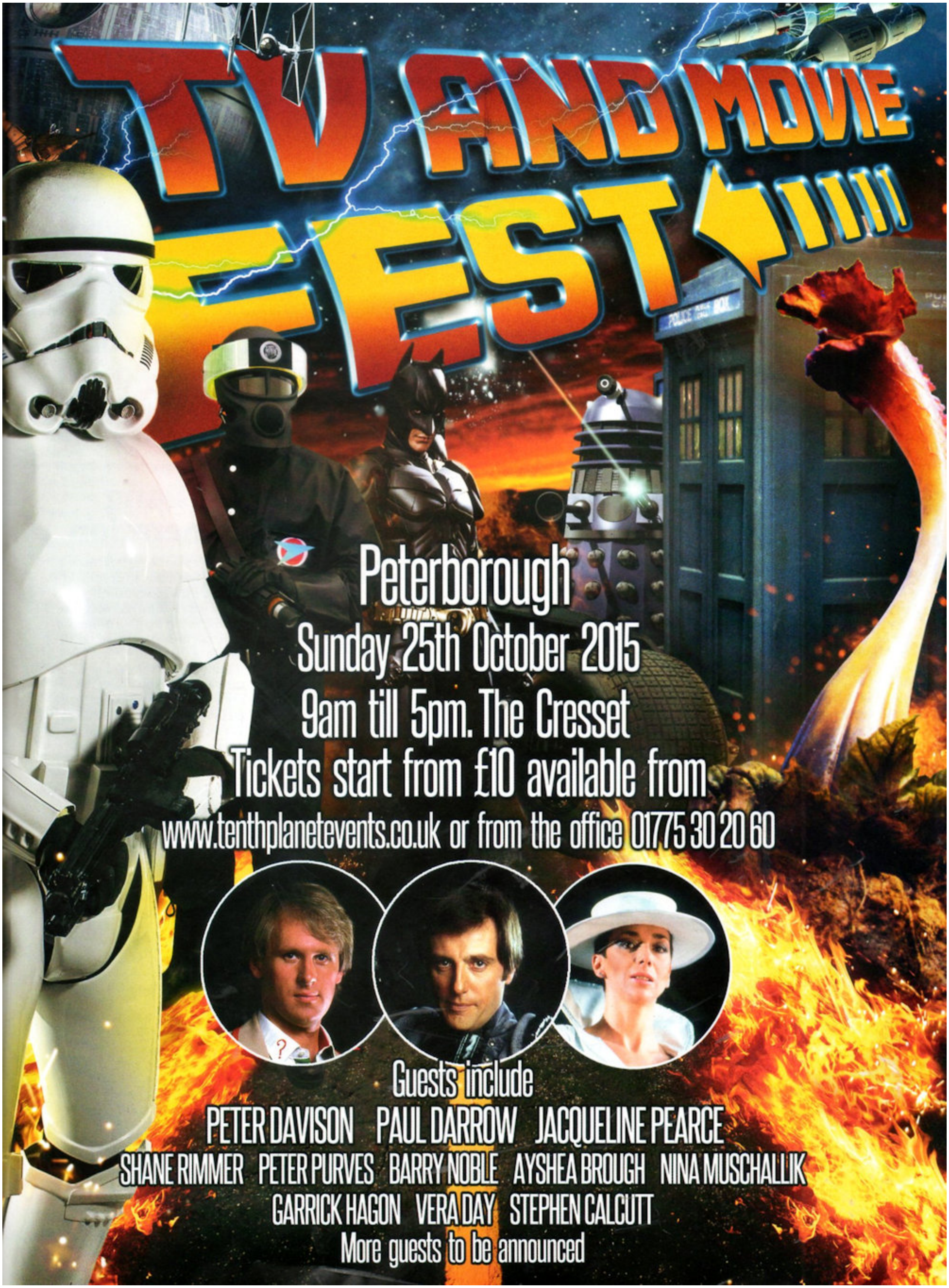
In 1989, Lofficier updated his *Programme Guide* (the first edition, only took us up to *Logopolis*) to bring the book to the end of the McCoy era – and until now, that was the last edition. Now, *Classic Doctor Who DVD Compendium* writer Paul Smith has grabbed the baton from Lofficier and penned a sequel that picks the story up from the end of *Survival*.

For anyone who ever owned a well-thumbed copy of the original *Programme Guide*, the structure of Smith's follow-up should feel reassuringly familiar. So you get your writer, director and guest cast info and a main-beats story synopsis. If you want opinion and analysis, you'd best go elsewhere.


THE NEW WHO PROGRAMME GUIDE
UNOFFICIAL AND UNAUTHORISED
Paul Smith
Foreword by Jean-Marc Lofficier

Smith devotes the back section to 'Further Adventures', taking in the online prologues, promo trailers and various skits that 'present a dramatic narrative that may be considered part of the Doctor's adventures' (although whether *Who*-themed BBC idents, cinema introductions or Red Nose Day sketches constitute 'a dramatic narrative' is a moot point).

He's on firmer ground with the couple of *Children in Need* mini-stories, which he treats as unambiguously canonical, nestling them in the main section in between their respective full-length episodes. Although Peter Capaldi's first season is a conspicuous absence, Smith's book does what it sets out to do, which is to continue on Lofficier's epochal programme guide as if it was simply the next chapter. As a companion piece to one of fandom's few must-haves, it does its job splendidly well. **STEVE O'BRIEN**



TV AND MOVIE FEST

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SHANE RIMMER PETER PURVES BARRY NOBLE AYSHEA BROUGH NINA MUSCHALLIK
GARRICK HAGON VERA DAY STEPHEN CALCUTT
More guests to be announced

COMING SOON...

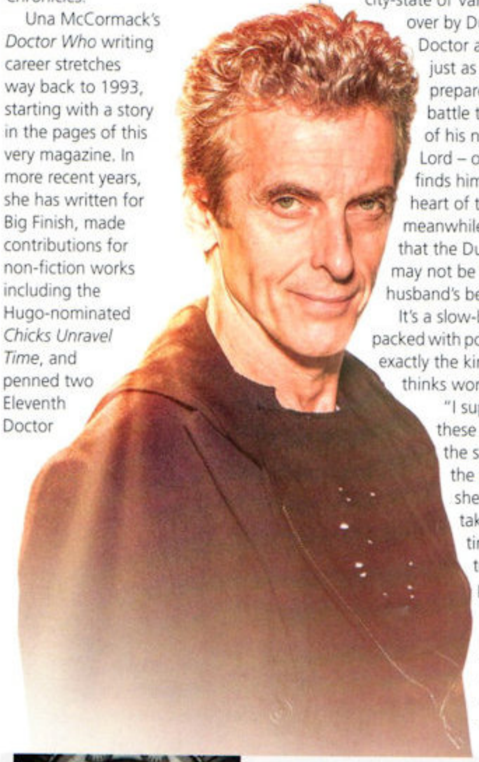
The Glamour Chronicles

NOVELS BBC Books
WRITTEN BY Una McCormack, Gary Russell, Trevor Baxendale
FEATURING The Twelfth Doctor and Clara
RRP £6.99 each
RELEASED 10 SEPTEMBER

Royal Blood

Royal Blood, along with the two other Twelfth Doctor novels from BBC Books previewed on these pages, collectively forms an arc titled *The Glamour Chronicles*.

Una McCormack's *Doctor Who* writing career stretches way back to 1993, starting with a story in the pages of this very magazine. In more recent years, she has written for Big Finish, made contributions for non-fiction works including the Hugo-nominated *Chicks Unravel Time*, and penned two Eleventh Doctor novels, *The King's Dragon* and *The Way Through the Woods*.



Una describes the playground of *Doctor Who*'s universe as "vast, huge, bigger-on-the-inside fun!", so it's no wonder that she has returned to write *Royal Blood*, a new novel featuring the Twelfth Doctor. "I thoroughly enjoyed writing for him," she says. "He's almost as cross as I am!"

She calls *Royal Blood* "my own version of the Grail Quest, set not on our world, but on a world where knights and lords have access to unusually advanced technology. Clara and the Doctor inevitably get caught up in various plots and schemes..."

The novel is set in the crumbling city-state of Varuz, which is ruled over by Duke Aurelian. The Doctor arrives in Varuz just as the troubled Duke prepares to face a final battle to decide the fate of his nation, and the Time Lord – of course – quickly finds himself drawn into the heart of the conflict. Clara, meanwhile, begins to suspect that the Duke's wife Guena may not be working in her husband's best interests...

It's a slow-burning adventure packed with political machinations; exactly the kind of story that Una thinks works best in a novel.

"I suppose that TV these days leans towards the spectacular and the fast-moving," she says. "Novels take a little more time, allowing you to slow down the pace, and that certainly suits political intrigue. And I like that kind of thing, so that's what I tend to write."

WHAT'S IT ABOUT?

Royal Blood The city-state of Varuz is failing. Duke Aurelian is the last of his line, his capital is crumbling, and the armies of his enemy, Duke Conrad, are poised to invade. But all is not as it seems. The city-guard have lasers for swords, and the halls are lit by electric candlelight. And who are the knights who arrive claiming to be on a quest for the Holy Grail...?

> **"Novels take a little more time than TV stories, allowing you to slow the pace. That certainly suits political intrigue..."**

Doctor Who isn't the only universe to have played host to Una's talents. She has written half a dozen *Star Trek* novels as well as contributing to Big Finish's range of *Blake's 7* adventures. Unsurprisingly, she relishes the chance to play in these worlds just as much as *Doctor Who*.

"I get very absorbed in characters or settings – such as [*Star Trek: Deep Space Nine*'s] Garak and Cardassia, or [*Blake 7*'s] Avon and the Federation," she says, "and when I do, I want to spend more time exploring those imaginative and emotional spaces more deeply and thoroughly.

"I guess I want my own chance to set the rules of the game that's being played. To some extent, I also think of my own writing as a response to what I've seen on TV: if a character's motivations weren't clear, or something about the world-building seemed hazy, then this is my chance to fill in the gaps."

Royal Blood, with its plots and counterplots, its mysteries and intrigue, looks like it will offer a new take on our favourite show – and Una thinks it's an honour to be able to explore new facets to an old series.

"I am tremendously lucky to have had these opportunities to write for TV shows that I love so much."

Big Bang Generation

Veteran *Doctor Who* writer – and former script editor for the show and its spin-offs – Gary Russell is back with a new novel. And he explains that *Big Bang Generation* is, in typically understated style, "all about the end of the world!"

In the fifty-first century, a group of archaeologists finds a pyramid known as the Temple of the Ancients. "Inside the pyramid," says Gary, "is a device that shunts it, the people inside (which include a conman and an assassin) back to Sydney, Australia at Christmas 2015. The Doctor then has to retrieve the 2015 version of that time-travel device from a museum, as well as keeping all the future people from running off, treading on butterflies, wiping out their grandparents, that sort of thing.

"Oh yes," he adds, "and because the pyramid is on Earth and shouldn't be, the web of time starts to break the planet in half. So there's lots of bangs, flashes, japes and blowing Sydney into a million pieces!"

As well as being an apocalyptic romp, the novel is a heist story in the style of one of Gary's favourite BBC dramas...

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

SEPTEMBER

THURSDAY 3

CD - TALKING BOOK

- ***The Two Doctors*** by Robert Holmes [Sixth and Second Doctors, Peri and Jamie. Read by Colin Baker] BBC Audio £20.00 See page 79
- ***The Curse of Fenric*** by Ian Briggs [Seventh Doctor and Ace. Read by Terry Molloy] BBC Audio £20.00 See page 79

WEDNESDAY 9

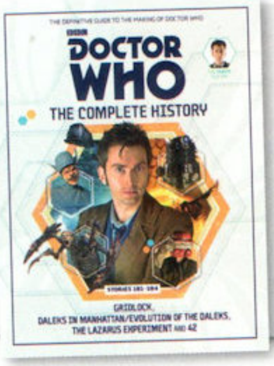
BOOK

- ***Doctor Who: The Complete History* Issue 1** Panini £1.99 See pages 28 and 58

THURSDAY 10

BOOKS

- ***Royal Blood*** by Una McCormack [Twelfth Doctor and Clara] BBC Books £6.99 See above

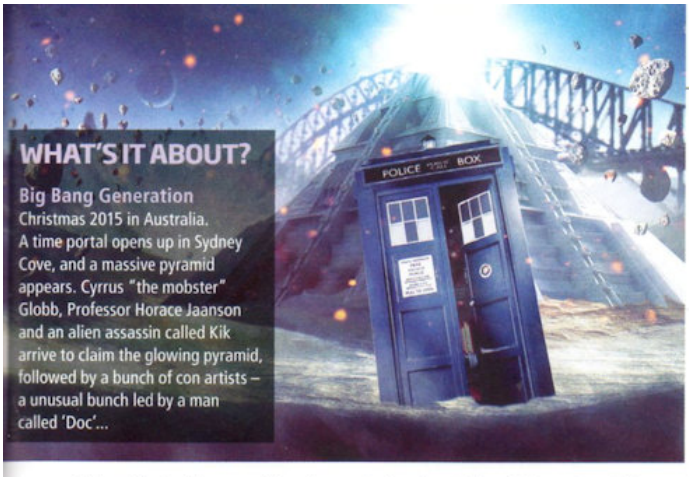

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO
BBC
DOCTOR WHO
THE COMPLETE HISTORY
STORIES 181-184
GRIDLOCK, DALEKS IN MANHATTAN/EVOLUTION OF THE DALEKS, THE LAZARUS EXPERIMENT AND 42

- ***Big Bang Generation*** by Gary Russell [Twelfth Doctor] BBC Books £6.99 See above
- ***Deep Time*** by Trevor Baxendale [Twelfth Doctor and Clara] BBC Books £6.99 See above

MAGAZINES

- **Doctor Who Adventures 6** Panini £3.99

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.



WHAT'S IT ABOUT?

Big Bang Generation Christmas 2015 in Australia. A time portal opens up in Sydney Cove, and a massive pyramid appears. Cyrrus "the mobster" Globb, Professor Horace Jaanson and an alien assassin called Kik arrive to claim the glowing pyramid, followed by a bunch of con artists – a unusual bunch led by a man called 'Doc'...

WHAT'S IT ABOUT?

Deep Time The Phaeron disappeared from the universe over a million years ago. They travelled among the stars using roads made from time and space, but left only relics behind.

In the far future, humans discover the location of the last Phaeron road – and the Doctor and Clara join the mission to see where the road leads...

"I love *Hustle*," he says. "I've always wanted to do something with the Doctor along those lines. *Time Heist* was my favourite episode of last season – so beautifully directed, with lots of clever nods to the show. But I wanted to do a modern-day, Earth-centric *Hustle*, with a bit of *Mission: Impossible* chucked in."

This is Gary's first stab at writing for the Twelfth Doctor.

"Writing for Peter Capaldi was interesting," he says. "It's very hard in my head to distinguish between the Twelfth Doctor – a slightly dour, sarcastic but loveable grumpy Scotsman – and Steven Moffat, who's the same. I do think Steven writes more of himself into this Doctor and occasionally I had to say to myself, 'No, that's Steven's voice you're writing, not Doctor Who's'! It's so great to write for a Doctor who's as different from David [Tennant] and Matt [Smith] as you can get. I'm so lucky, after 21 years of writing *Doctor Who* novels, to still get a chance to play in this enormous toybox."

Gary has been living and working in Australia – a country that plays host to a famously dedicated population of *Doctor Who* fans – for a few years now. He says it's been fun to bring the Doctor's special brand of chaos to the country for the first time.

"I hope the Australian fans will be happy," he says. "There are moments where the Doctor finds it a strangely alien place – much as I do – and hopefully they'll forgive the odd dig at accents, the obsession with sport and the weird thing of having snowmen and fat jolly Santas in 40-degree heat at Christmas. Oh, and I hope they'll forgive me for wiping Sydney off the face of the planet. I love Sydney, I would love to live in the city, but that just meant destroying it was a labour of love!"

Gary's work often features elements drawn from throughout the series' long and convoluted continuity. With the TARDIS landing down under, might the Doctor run into his old pal Tegan Jovanka?

"Sadly not," says Gary. "But I was very excited to write for a couple of other people from his past – who were added entirely at Mr Moffat's suggestion..." **DAVID BRYHER**

Deep Time

"It's always a thrill to write for the current Doctor," says Trevor Baxendale, whose first *Doctor Who* novel, 1998's *The Janus Conjunction*, featured the then-current Eighth Doctor. His latest novel – *Deep Time* – is his first crack at writing for the Twelfth Doctor. "Peter Capaldi is so mesmerising. He's presented us with a much older, colder Doctor, who's both very old-school 'classic era' and very modern. His face, the frown, the eyes, all the gravitas... he instantly makes any scary situation feel scarier."

A Doctor like that is a gift for a scary story like *Deep Time*, a mystery delving into the universe's darkest secrets...

"The Doctor and Clara join a small team of explorers who are planning to fly a spaceship through a wormhole left by a long-extinct race called the Phaeron," explains Trevor. "The Doctor thinks it's a bad idea – the Phaeron were super-advanced, almost enough to rival the Time Lords, and they closed down all their wormholes in a hurry millions of years ago just before the entire race died out. So why is this last one still open? Where does it lead? What will the explorers find? The Doctor thinks he knows – and it's connected to the legend of the Glamour, and its power to hold anyone in its thrall.

"The Doctor has come across the Glamour before *Deep Time*," says Trevor, "most recently in Una and Gary's books. So the three novels are connected, but they tell completely unique and individual stories."

Trevor's story starts in a way that is becoming increasingly familiar, with the Doctor dropping in on Coal Hill School to pick up his pal Clara...

"Clara's a terrific companion and friend to the Doctor," reckons Trevor. "She's funny, clever, compassionate, but – and this is the really wonderful bit – she's also a working schoolteacher. That's a very modern take on the concept of companion and I love it. At the start of *Deep Time*, Clara's just been collected by the Doctor at the end of a long school day with nothing but a pile of marking ahead of her. Next thing – whoosh, she's in the far future on a spaceship hurtling towards a tunnel through space-time! Keep up, Clara!"

In the last series of *Doctor Who*, we saw the Doctor quite often play his cards close to his chest, keeping secrets even from Clara. We saw how well *that* worked out – and in *Deep Time* he's at it again...

"He has very good reasons for keeping his secrets," says Trevor, "and he explains those reasons, but secrets always have a habit of coming back to haunt you. The Doctor always thinks he knows best, and often does, but sometimes he bites off more than he can chew. In *Deep Time*, the consequences are huge – not just for the universe as a whole, but for the people around him, including Clara. Everyone is in jeopardy. But the Doctor's also very clear about that: as he says near the very beginning, 'I hope you're all ready to be terrified!'" **DAVID BRYHER**

BUY THEM BECAUSE:
They feature the Doctor and Clara in stories you won't see on TV...

BOOKS

THURSDAY 17
MAGAZINES
- **DWM 491** Panini £5.99

THURSDAY 24
BOOK
- ***The Time Lord Letters*** by Justin Richards BBC Books £20.00

WEDNESDAY 23
BOOK
- ***Doctor Who: The Complete History*** **Issue 2** Panini £6.99

WEDNESDAY 30
CD - AUDIO DRAMA
- ***The Sixth Doctor: The Last Adventure*** by Simon Barnard and Paul Morris, Alan Barnes, Matt Fitton, Nicholas Briggs [Sixth Doctor, Mel, Charley, Flip, Constance] Big Finish £40.00
- ***The Yes Men*** by Simon Guerrier [Second Doctor, Polly, Jamie and Ben] Big Finish £14.99
- ***The Third Doctor Adventures Volume One*** by Justin Richards and Andy Lane [Third Doctor, Jo, Mike Yates] Big Finish £25.00
- ***Terror of the Sontarans*** by John Dorney and Dan Starkey [Seventh Doctor and Mel] Big Finish £14.99 See page 78
- ***Criss-Cross*** by Matt Fitton [Sixth Doctor and Constance] Big Finish £14.99
- ***Torchwood: The Conspiracy*** by David Llewellyn Big Finish £9.99 See page 78

FULL-CAST AUDIOBOOK • SPECIAL LIMITED EDITION
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Torchwood: The Conspiracy

AUDIO DRAMA Big Finish
WRITTEN BY David Llewellyn
STARRING John Barrowman (Captain Jack Harkness), John Sessions (Wilson), Sarah Ovens (Kate), Dan Bottomley (Sam)
RRP £9.99 (CD), £7.99 (download)
RELEASED 30 SEPTEMBER

Torchwood is back!

"There had been various ideas kicking around, but we put them all to one side and said, 'What we want is tell the most exciting *Torchwood* stories we could possibly do,'" grins producer James Goss. "Since we're basing each one around a particular character, we're saying, 'Right, do you wish they'd always done an episode just about Ianto? Well let's do that one.'"

The first episode of Big Finish's new series is *The Conspiracy*, which introduces a storyline which will span the whole run.

"David Llewellyn's script set up a conspiracy theory, and then wrapped it all up," James recalls. "I said 'Let's keep that going for a while,' and that's what we're doing. So all of them are loosely linked, but they all take place at various different points in Torchwood's history – like, *all* of Torchwood's history! That's what really opens it out."

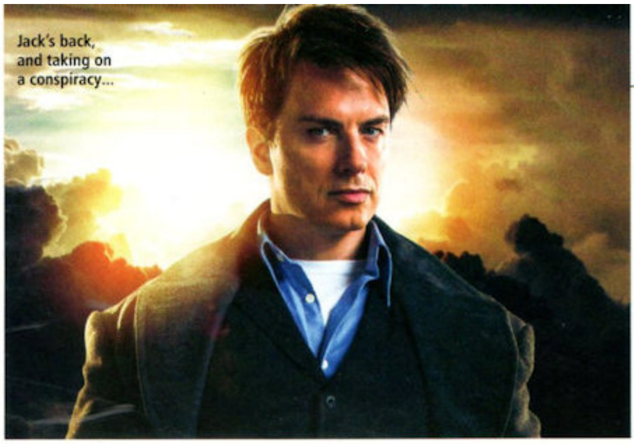
The Conspiracy takes place early in the TV show's run, and its featured character is Captain Jack, who also acts as narrator.

"The narration device feels quite organic, I think," observes David Llewellyn. "It won't be like an audiobook. There's a lot of dialogue in it, we've got quite a few other characters in it, so it will be Jack interacting with other characters."

The story introduces us to George Wilson, a newsreader turned prominent conspiracy theorist.

"Having watched quite a few documentaries and read a few books about conspiracy theories, I always liked the idea of somebody who might be telling the truth," explains David. "Somebody who might have these crazy theories about these organisations that are behind global events – but what if they were right?"

> **"What we want is to tell the most exciting *Torchwood* stories we could possibly do."**


Jack's back, and taking on a conspiracy...

George's conspiracy theory involves the mysterious Committee.

"They are aliens, needless to say," David reveals. "The idea is that they're behind just about everything, and using humanity for their own ends. They travel around the universe, exploiting inferior species such as mankind."

Why 'the Committee'?

"I hate coming up with names for aliens," David admits. "I really struggle with it sometimes. Then I just thought, 'What if they had a really horrible bureaucratic name? What if they sounded like something that would wear a suit and audition for *The Apprentice*?', and the more I thought about 'the Committee', the more sinister they sounded. The idea is that they are, by definition, a bit faceless, and a bit distant, a bit mysterious. Certainly, as the story starts, we don't really know much about them. George Wilson claims to know a lot about them, but how much he genuinely knows is part of what the story's about..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a brand-new *Torchwood* story!

WHAT'S IT ABOUT?

Captain Jack Harkness has always had his suspicions about the Committee. And now Wilson is also talking about the Committee. Apparently the world really is under the control of alien lizards. That's what Wilson says. People have died, disasters have been staged, the suspicious have disappeared...

Terror of the Sontarans

AUDIO DRAMA Big Finish
WRITTEN BY John Dorney and Dan Starkey
STARRING Sylvester McCoy (The Seventh Doctor), Bonnie Langford (Melanie), Daniel O'Meara (Ketch), Jon Edgley Bond (Anvil Jackson/Technician Gyte), Andree Bernard (Tethneka/Carter/Thing #1 and #2), Dan Starkey (Field-Major Kayste/Skegg/Stodd), John Banks (Adjutant Commander Klath/Stettimer), John Dorney (Glarr).
RRP £14.99 (CD), £12.99 (download)
RELEASED 30 SEPTEMBER

After seven years of playing various Sontarans (including Strax) on TV and audio, Dan Starkey is turning his hand to writing for the potato-faced monsters.

"Dan worked very heavily on the storyline," explains his co-writer, John Dorney. "He wrote reams and reams of notes, and drew little illustrations, and broke it down into scenes for him to write, and scenes for me to write."

The pair found they had different approaches to the Sontarans.

"I tend to take them seriously – my Sontarans are quite violent, and unpleasant," John observes, "whereas Dan doesn't take them as seriously; they're more light-hearted and pompous. It's nice that we're both writing them, because you get elements of both of those sides."

"I think they are a credible threat," acknowledges Dan. "Like a lot of other *Doctor Who* monsters, they take aspects of human life, and exaggerate them in a monstrous and fantastical way. But it's ludicrous as well! The goose-stepping ridiculousness, the fact that they can only understand things in terms of strategic value, that sort of bombast... I hope there's a balance between the two, in this one."

How much did Dan's experience as a Sontaran performer help the writing?

"He's thought so much of it through," John enthuses. "It isn't just in the personalities and dialogue of the Sontarans, which does feel like second nature to him – he just knows how they talk – but there were also lots of interesting thoughts and ideas about how they work. Like, they tend to work in units of three, because they have three fingers, so they have a base-three counting system. Just little details where you go 'Yeah, that's really nice'. It's that level of understanding of a monster within the series that you don't really get with many people. It gives you a full-on insight. He has such an affinity with that set of characters."

"I get glued into a Sontaran suit, and then you've got a lot of downtime!" Dan laughs. "You're playing around on the set going, 'I've only got three fingers – okay...' and lots of things occur to you that might not otherwise. Sometimes it's the design of the base, and that sort of thing. It's just using logic and imagination. When I was a kid, the David Banks book on the Cybermen came out, and clearly he went through a similar process: going, 'Okay, I play the Cybermen,' and imaginatively constructing a world around that. It's what we do as fans."

But Dan's biggest inspirations came from elsewhere.

"I've drawn into this script lots of things I'm interested in. There's a Joseph Conrad short story about two guys going mad in the middle of the Congo. And MR James ghost stories, where it's all about the atmosphere, and things happening in the corner of the eye. Lots of tropes of Gothic fiction that I like, too..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's Dan Starkey writing for the Sontarans!

WHAT'S IT ABOUT?

They are warriors bred for war, strong of spirit and unafraid of death. To fear the enemy is an act of betrayal. Nothing holds terror for the Sontarans.
Until now...

The Two Doctors

TALKING BOOK BBC Audio
WRITTEN BY Robert Holmes
FEATURING The Sixth and Second Doctors, Peri and Jamie
READ BY Colin Baker
RRP £20.00 (CD)
RELEASED 3 SEPTEMBER

The novelisation of the 1985 story *The Two Doctors* is the latest choice as a BBC Audio release.

"It's quite unusual, as most stories seem to be either set in space or earthbound, whereas this one was both," points out sound designer Simon Power, "beginning deep in space, in a space station under attack from the Sontarans' battle cruiser, and then a dramatic change of location to a hacienda in Spain. This makes it quite a dynamic story with a lot of different atmospheric sounds to include along the way. There is also the Rassilon Imprimatur which gave me lots of scope for bleeps, clicks, and whirrs, and ominous electronic shimmerings."

The story sees the Sixth Doctor and Peri Brown joined by the Second Doctor and Jamie McCrimmon...

"The defining thing, really, is it's such a strong ensemble piece," adds producer Neil Gardner, "especially in the book. For a story that's got so many characters, who all have their own part of the story to tell, it's very coherent."

It's also known for its darker moments, with the novelisation pushing its violence and gore a little further. How does that translate to audio?

"As with several of the recent Target books we've done, it's stuff that couldn't be done on screen," observes Neil. "In this case, as a single-voice read, I think you get the power of it, but I don't think it's necessarily quite as violent in the way you might think."

"Sound designers are secretly quite morbid people, and relish the opportunity to splatter gore everywhere," jokes Simon, "but in this particular release I was asked to restrain those urges and let the narrative speak for itself. With Colin Baker's deliciously fruity delivery, the stabbings, bone crunches, and blood spilling come across equally well without the extra effects that I originally added to the dialogue."

There are moments of real horror in the Second Doctor's experiences.

"I don't think the TV series necessarily made it quite clear what's been done to him, how violent an invasion of his body it is," suggests Neil, "whereas in the book, of course, we get a much fuller description. We get the Doctor's thoughts about it.

"You get a better understanding of what it must be like to be the Doctor, when people inevitably want to do horrible things to him. Sometimes, on the TV show, that just happens, and then he saves the day, or someone saves him, and it moves on – whereas here, we have time to fully relish what happens to him."

Colin Baker narrates the audiobook, giving him the chance to play multiple Doctors.

"He does a very good Troughton, I think," says Neil, "but he's also got to do Troughton as this Androgum character – this almost Charlie Chaplin-esque, vaudeville-style character, who's foolish and slightly aggressive. To do that is amazing. I think it's a very, very strong performance from Colin..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a classic multi-Doctor adventure!

WHAT'S IT ABOUT?

Disturbed by the time travel experiments of the evil Dastari and Chessene, the Time Lords send the Second Doctor and Jamie to investigate. But they are soon joined by unexpected visitors – the Sontarans! And then the Sixth Doctor arrives...

The Second and Sixth Doctors, united in a battle against the Sontarans!

The Haemovores can't wait to get their claws into *The Curse of Fenric*.

The Curse of Fenric

TALKING BOOK BBC Audio
WRITTEN BY Ian Briggs
FEATURING The Seventh Doctor and Ace
READ BY Terry Molloy
RRP £20.00 (CD)
RELEASED 3 SEPTEMBER

The 1989 classic Seventh Doctor story is coming to audio!

"I think *The Curse of Fenric* is one of the most thrilling stories we've done," enthuses sound designer Simon Power. "Many scenes are set on the beaches or in the sea, which is great from a sound design point of view, because you can build a lot of chilling atmospheric layers using wind, seabirds, and the ominous sound of waves crashing on the beach.

"Then there's a lot of scope for more atmospherics when the Russian soldiers hide in the caves and underground network of tunnels, with long dark corridors lit only by the dim light of an oil burner. Then there's the village church, an army base and even a submarine.

"It's just got everything in it, this story. A huge proto-computer that churns out data about an ancient civilisation. The zombie-like vampires that raise from the ocean's depths. Ace's encounter with the two young girls who eventually become like sirens of the sea. It's thrilling stuff. There are quite a few times where you wonder if Ace and the Professor have actually met their match!"

It's such a busy story that the original TV version was cut for time but the novelisation allows it room to breathe.

"The audio version gives you an opportunity to fully understand the motivations of many of the characters," agrees producer Neil Gardner. "The book goes into amazing detail."

Terry Molloy, who's best known for playing Davros on screen from 1984 to 1988, but did not appear in *The Curse of Fenric*, was chosen as narrator.

"When Terry read *Remembrance of the Daleks* for the range earlier this year, I was struck by his facility in conveying a wide cast of characters," explains range editor Michael Stevens, "and, in particular, by his portrayal of the Seventh Doctor and Ace. The *Remembrance* audiobook proved to be very popular, and so when considering *The Curse of Fenric* – with its large cast of multi-regional characters, plus the Doctor and Ace – I thought of Terry.

"I also like the idea of mixing and matching the readers of the range; people don't always have to have been in the TV version of the book they read. Thanks to Terry's reading and Simon Power's very strong sound design, *The Curse of Fenric* has the epic feel that such a groundbreaking novelisation deserves."

"I'm so glad that Terry Molloy was chosen for this," enthuses Simon. "His voice is very robust, which means I can embellish a lot more underneath the dialogue using subtleties that would otherwise get lost in the mix with a less powerful voice. It's one of the best narrators reading one of the best stories."

"It brings together an awful lot of what I personally loved so much about Sylvester's run," Neil concludes. "You've got some history, you've got some science, you've got some science-fiction, you've got some horror – and the audiobook, I think, does that very well..." **DAN TOSTEVIN**

BUY IT BECAUSE: It adds a wealth of extra detail to a classic story.

WHAT'S IT ABOUT?

The TARDIS brings the Doctor and Ace to a British Naval camp in 1943. Dr Judson is using the ULTIMA machine to decipher runic inscriptions in a church; meanwhile, Commander Millington is obsessed with his research into toxic bombs. Nearby, an ancient evil stirs beneath the waters at Maidens' Point. What connects all of these to a thousand-year-old curse?

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Trevor
IS PEACE WORTH ANY PRICE?
ROYAL BLOOD
Una McCormack

Three new novels featuring the Twelfth Doctor will be published by BBC Books on 10 September, priced £6.99 each.

In *Royal Blood*, written by Una McCormack, the city-state of Varuz is failing. Duke Aurelian is the last of his line, his capital is crumbling, and the armies of his enemy, Duke Conrad, are poised beyond the mountains to invade.

But all is not what it seems in Varuz. The city-guard have lasers for swords, and the halls are lit by electric candlelight. And who are the ancient knights who arrive in Varuz claiming to be on a quest for the Holy Grail…?

Deep Time by Trevor Baxendale tells the story of the Phaeron, who disappeared from the universe over a million years ago. They travelled among the stars using roads made from time and space, but left only relics behind.

In the far future, humans discover the location of the last Phaeron road – and the Doctor and Clara join the mission to see where the road leads. But only the Doctor knows the true secret of the Phaeron: a monstrous secret so terrible and powerful that it must be buried in the deepest grave imaginable…

Big Bang Generation by Gary Russell is set at Christmas 2015 in Australia. A time portal opens up in Sydney Cove, and a massive pyramid appears. Cyrrus 'the mobster' Globb, Professor Horace Jaanson and an alien assassin called Kik arrive to claim the glowing pyramid, followed by a bunch of con artists – an unusual bunch led by a man called 'Doc'…

We have **FIVE** sets of books to give away. To be in with a chance of winning a set for yourself, just answer the following question:

Which TV *Doctor Who* story was set partly in Australia?

- A *The End of the World*
- B *The Enemy of the World*
- C *The End of Time of the World*

Phone* **09011 542 221** (50p per call) and leave your details to enter, or post your entry to the address below, starting with: "ONE CHANCE, MY FRIEND. I SAID ONE CHANCE!"

WIN! CURSE OF FENRIC CD!

An unabridged reading of the acclaimed Target novelisation of *The Curse of Fenric* is released by BBC Audio on 3 September, priced £20.00 on CD. The book, written by Ian Briggs, is based on the author's 1989 serial featuring the Seventh Doctor and Ace. It's read by Terry Molloy, who played Davros on TV during the 1980s.

The TARDIS brings the Doctor and Ace to 1943, and a British Naval camp in North Yorkshire. Dr Judson is using the ULTIMA code-breaking machine to decipher the runic inscriptions at the nearby church; meanwhile Commander Millington is obsessed with his research into toxic bombs to hasten the end of World War Two. Nearby, an ancient evil stirs beneath the waters at Maidens' Point. What connects these events to a thousand-year-old curse?

BBC
DOCTOR WHO
THE CURSE OF FENRIC
IAN BRIGGS

Thanks to the lovely folk at BBC Audio, we have **FIVE** copies of *The Curse of Fenric* to give away to lucky readers who can answer this tricky question:

In the TV version of *The Curse of Fenric*, who played Reverend Wainwright?

- A Nicholas Courtney
- B Nicholas Parsons
- C Nicholas Briggs

Phone* **09011 542 223** to enter (50p per call) and leave your details to enter, or post your entry to the address below, starting with: "I KNOW WHAT GIRLS WHO GO TO MAIDENS' POINT HAVE IN MIND!"

TERROR OF THE SONTARANS CD! WIN!

Terror of the Sontarans is a brand-new, full-cast audio adventure starring Sylvester McCoy as the Seventh Doctor and Bonnie Langford as Mel.

When the Doctor and Mel arrive on a hostile alien world after detecting a distress signal, the base they find themselves in is almost deserted. But not for long…

Soon the Doctor's old enemies, the Sontarans, have landed, and are searching for the remnants of their previous research team. Before long they uncover evidence of strange occurrences on the planet. Of madness and death. They are warriors bred for war, strong of spirit and unafraid of death. Nothing holds terror for the Sontarans. Until now…

Terror of the Sontarans is released by Big Finish in September, and is available to buy from *bigfinish.com* on CD (£14.99) and download (£12.99), and we've **FIVE** copies to give away to readers who can answer this poser:

THE AUDIO ADVENTURES OF DOCTOR WHO
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TERROR OF THE SONTARANS
BY JOHN DORNEY AND DAN STARKEY
FEATURING DAN STARKEY
FULL CAST AUDIO DRAMA

Strax is a member of which group of Victorian investigators?

- A The Paternoster Gang
- B The Pasta Nosher Gang
- C The Potty Training Gang

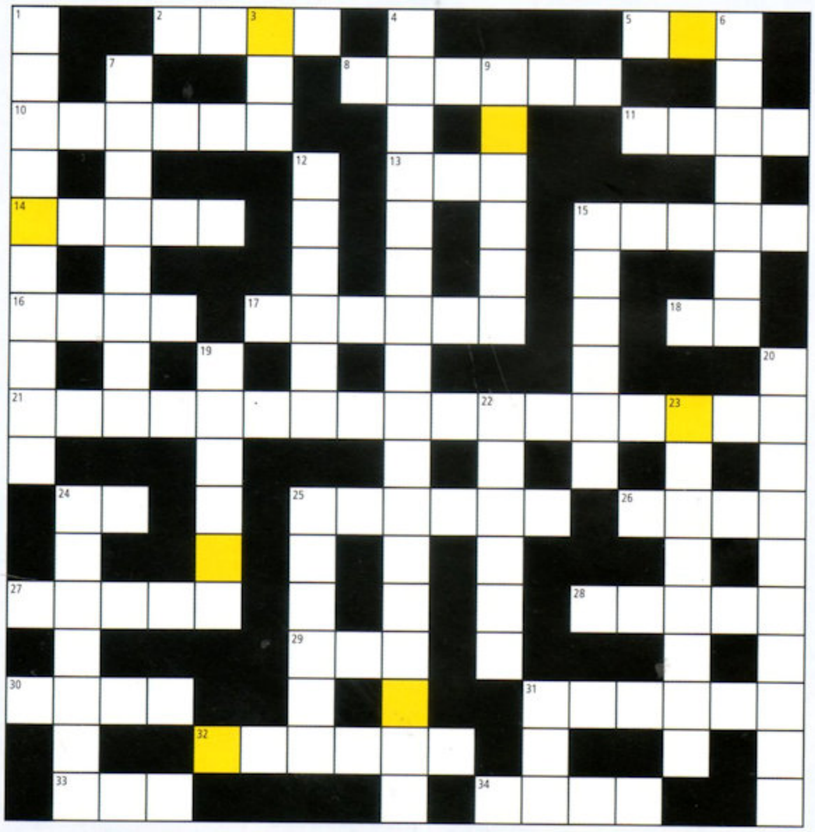
Phone* **09011 542 224** to enter (50p per call) and leave your details to enter, or post your entry to the address below, starting with this: "PLEASE DO NOT NOOGIE ME!"

HOW TO ENTER

***BY PHONE:** Calls cost 50p plus your telephone company's network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 20 August 2015 and close at midnight on Wednesday 16 September 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 490, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 19 September 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Crossword

Do you know your Krasis from your Kravos?
Then why not pit your wits against this puzzle?



ACROSS

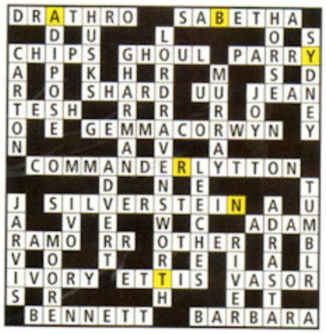
2 "I can't feel my ____!" Part of Ian Chesterton incapacitated by the Daleks (4)
5 (and 33 Across) The Doctor complimented Dr Black on his (3,3)
8 Type of clock needed by the Eighth Doctor to defeat the Master (6)
10 Jasmine ______ – played the girl in *Remembrance of the Daleks* (6)
11 Son of Ivo and Marta (4)
13 One of Kent's people who mistook the Doctor for Salamander (3)
14 Home planet of Seth and Teka (5)
15 He plotted with Tegana against Marco Polo (5)
16 Cassandra's servant (4)
17 She deputised for the Doctor (6)
18 Brief description of the Doctor's wife, perhaps (1,1)
21 Character played by the late Olaf Pooley (9,8)
24 The domain of the Wire (1,1)
25 He staged the death of the Doctor (6)
26 Linx used one to stake his claim on Earth as part of the Sontaran Empire (4)
27 Crewmember on the Teselecta (5)
28 Jenny _____ – Vastra's wife (5)
29 When the Doctor met her for the first time, she had already met him... (3)
30 The planet of fire (4)
31 The Doctor used this fruit to invent a drink (6)
32 (and 6 Down) _____ ______ Robot (6,7)
33 See 5 Across
34 ____ Droid (4)

DOWN

1 Device used by the Daleks to monitor the perimeter of their city (10)
3 Dickens used this to draw the Gelth from the bodies of the dead (3)
4 Working title for *Battlefield* (5,4,8)
6 See 32 Across
7 The Uncle of Giuliano (8)
9 The Doctor encountered her in the Land of Fiction (6)
12 He adopted the form of the Doctor (6)
15 Mrs Mickey Smith (6)
19 The star system Frontios can be found in (6)
20 Working title for *Battlefield* (10)
22 (and 23 Down) Former fiancé of 15 Down (6,8)
23 See 22 Down
24 Surname of one of the actors who played the Doctor (7)
25 Home planet of Azal (6)
31 Sailor aboard *HMS Teazer* (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: BRYANT

THE LAST ADVENTURE BOX SET!

WIN!

There's a very special release from audio producers Big Finish in September: *The Sixth Doctor – The Last Adventure*. This deluxe four-CD box set finally provides a heroic exit for Colin Baker's much-loved Time Lord – four hour-long, full-cast episodes, connected by the presence of the Valeyard.

The four stories that make up *The Last Adventure* are *End of the Line* by Simon Barnard and Paul Morris; *The Red House* by Alan Barnes; *Stage Fright* by Matt Fitton and *The Brink of Death* by Nicholas Briggs. The saga features many of the Sixth Doctor's companions, including Mel, Flip, Charley, Constance... and even Jago and Litefoot!

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Phone* **09011 542 232** (50p per call) with your answer, or you can post it to the address on the opposite page, starting with the Sixth Doctor's final words on television: "CARROT JUICE, CARROT JUICE, CARROT JUICE..."

Calls cost 50p plus your telephone company's network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 20 August and close at midnight on Wednesday 16 September 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 19 September 2015.

WOTCHA!

The page that has lost its identity in a gigantic explosion.

BY THE WATCHER

CHEESY TOP TEN

- HORROR OF FANG ROQUEFORT
- THE MASCARPONE OF MANDRAGORA
- THE CHEESE OF MARINUS
- THE PARTING OF THE WHEYS
- CATHEDRAL CITY OF DEATH
- THE GIRL WHO GRATED
- THE BRIE DEVILS
- NIGHTMARE OF EDAM
- THE BABYBELS OF SAINT JOHN
- A GOUDA MAN GOES TO WAR

A History of Doctor Who in 100 Objects...

#61

MICHELLE LEUPPI'S PASSPORT

There's a funny thing that happens in *The Faceless Ones*. Actually, scrub that. There are dozens of funny things that happen in *The Faceless Ones*. Like most of the early Troughtons it's an enticingly strange story, atmospherically shot and nicely acted, big on scary ideas and striking images, but a little less sure-footed when it comes to the business of making a blind bit of sense. Amid many baffling developments, consider the moment when Polly, shortly after being scrobbled by the body-snatching Chameleons, turns up claiming to be "Michelle Leuppi from Zürich". This is an odd development, partly because it's hard to imagine anything more likely to arouse the Doctor's suspicions, but chiefly because it's the only time a Chameleon pretends to be anyone other than the actual human whose identity they've assumed. The only apparent explanation is that, quite coincidentally to the rest of the plot, Polly happens to have a genuine Swiss dopplegänger called Michelle Leuppi who is already in the Chameleons' body-bank. Perhaps Polly's father sired dozens of lookey-likey daughters who are littered across Europe. We'll never know for sure because, of course, here's the real explanation: *The Faceless Ones* is a notorious tangle of rewrites, and the Michelle Leuppi subplot probably made sense half a dozen drafts earlier. In the finished serial, it provides a spooky twist near the beginning of the story, and then it quietly disappears.

Doctor Who is shot through with moments which, generally as a result of edits or rewrites, trickle away into silence: these orphaned and abandoned ideas deserve a name, so let's call them 'Leuppis'. A celebrated example is *State of Decay*'s never-explained reference to 'the wasting', another fleeting remnant of an earlier draft, but the phenomenon is by no means restricted to the olden days. Consider the shock-horror revelation towards the end of *The Impossible Astronaut* that the Earth is riddled with tunnels. Rory and River are gobsmacked by this seismic plot twist, which is, er, never mentioned again.

The Third Doctor's era offers a particularly fertile hunting-ground for Leuppis. In the opening episodes of *The Ambassadors of Death* and *The Dæmons*, there are moments when the Doctor dramatically recognises something – respectively an alien noise and the name 'Devil's End' – both of which are flagged up as hugely significant before being entirely forgotten. Similarly unexplained is the Doctor's premonitory dream at the beginning of *The Time Monster*. And then there's the strand in the early stages of *Doctor Who and the Silurians* whereby folk who see the monsters lose their marbles and regress into Palaeolithic cave artists. It's a terrific idea, primal and sinister, but it lasts precisely two episodes before vanishing without comment – which is probably just as well, or Episode 3 would open with Liz Shaw behaving very oddly indeed.

But my favourite Pertwee example is *Terror of the Autons*, which opens with a Leuppi so deeply embedded that it continues to lumber unapologetically through the next two episodes. "I need you, Lew Russell!" snarls the Master in the story's opening moments – but he doesn't. Not at all. Rossini's circus serves no purpose whatsoever in the Master's plot. What's he doing mucking around with clowns, elephants and horse boxes? The answer lies in the original storyline, in which Nestene troll dolls were to have been distributed by a travelling funfair.

Another variety of Leuppi can occur when there's a change of writer. Consider Mavic Chen's scheming sidekick Karlton in *The Daleks' Master Plan*: he's a strong presence in Terry Nation's early instalments, clearly being lined up as a major character who's plotting to usurp Chen. And then in the sixth episode Dennis Spooner takes over the script, and Karlton simply vanishes, never to be heard of again. Conversely, the final instalment of *The Trial of a Time Lord* features a reverse-engineered Leuppi when the character of Mr Popplewick – surely intended by his creator as no more than an agreeable dash of passing whimsy in the previous episode – is thrust back on stage by the new writers to become the lynchpin of the whole affair.

But I know what you're thinking: what about our old favourite *Black Orchid*? Could such a tightly-constructed masterpiece possibly harbour a Leuppi? Yes, of course it could. Look no further than the mole on Ann Talbot's shoulder. In Part One it's painstakingly set up as the only means of telling Ann apart from Nyssa – and then, lo and behold, the subject never rears its head again. One can only assume that an early draft featured the mole as a clinching element of the fiery rooftop climax – until somebody pointed out that such a ridiculous scene might possibly undermine the drama. "George! That isn't Ann! Look under her bra strap! See?"

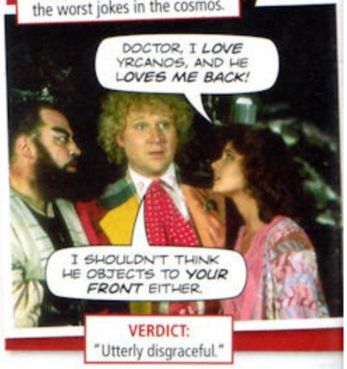
IN A NUTSHELL: Loopy.

"Get your passport out, missus."

The Doctor's dream: what could it mean?

WHAT A LOAD OF RUBEISH

The purblind prof scrutinises the worst jokes in the cosmos.



DOCTOR, I *LOVE* YRCANOS, AND HE *LOVES ME BACK!*
I SHOULDN'T THINK HE OBJECTS TO *YOUR FRONT* EITHER.

VERDICT:
"Utterly disgraceful."

THE *Six Faces* OF DELUSION

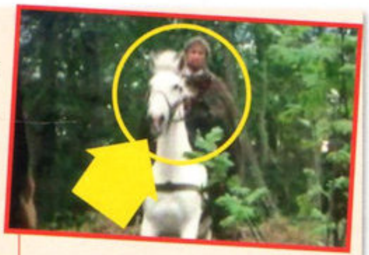
We all know that the first person to appear in *Doctor Who* is *An Unearthly Child*'s walk-on policeman Reg Cranfield, right? But which five of these opening gambits are true, and which one is a false start?

Answer revealed at the bottom of the page.

1. The first actor to be seen in the BBC's classic 1985 thriller *Edge of Darkness* is Ian McNeice, now known to *Doctor Who* fans as Winston Churchill.
2. The first actor seen in the BBC's classic 1970 drama *The Six Wives of Henry VIII* is John Woodnutt, who made his *Doctor Who* début in *Spearhead from Space* just two days later.
3. John Woodnutt is also the first actor to be seen in ITV's Fry & Laurie-starring comedy classic *Jeeves and Wooster*.
4. The first actor to be seen in the BBC's long-running crime drama *Jonathan Creek* is Colin Baker.
5. The first actor seen in the Colin-tastic 1970s BBC drama *The Brothers* is Gabriel Woolf, known to *Doctor Who* fans as Sutekh the Destroyer.
6. The first actor seen in the first episode of ITV's long-running mystery series *Tales of the Unexpected* is Cyril Luckham, best known to *Doctor Who* fans as the White Guardian.

SUPPORTING ARTIST *of the month*

Doctor Who glimmers with a myriad life-forms, so it's only fitting that we should occasionally showcase the talents of a supporting artist who isn't, strictly speaking, human. Way back in **DWM** 449 we featured a commendably talkative horse from *The Mark of the Rani*, and this month we pay tribute to another of Equine Equity's brightest stars: check out the lily-white steed so gamely ridden by Bloodaxe in the opening episode of *The Time Warrior*. Our horsey heroine first heaves into view at around 2:40, and promptly proceeds to sabotage the director's artfully composed shot by friskily bucking and nodding and prancing and dancing this way and that, in the process almost unseating the hapless John J Carney (William Hartnell's great-nephew, fact fans). And it doesn't end there: the historic first ever Sontaran scene which follows is gloriously upstaged throughout by the non-stop swishing, twitching and flapping of our naughty nag's tail. Once spotted, she's impossible to ignore. Pure French and Saunders.



ANSWERS: It's Lew Russell from *Terror of the Autons* on the Time-Space Visualiser. **The Six Faces of Delusion:** Number 1 is the fib. Ian McNeice does indeed play a major role in *Edge of Darkness*, but he doesn't turn up until part two. The others are all true.

NEXT ISSUE...

BACK ON TV!

A bumper 100-page edition of **DWM** – plus bonus poster!

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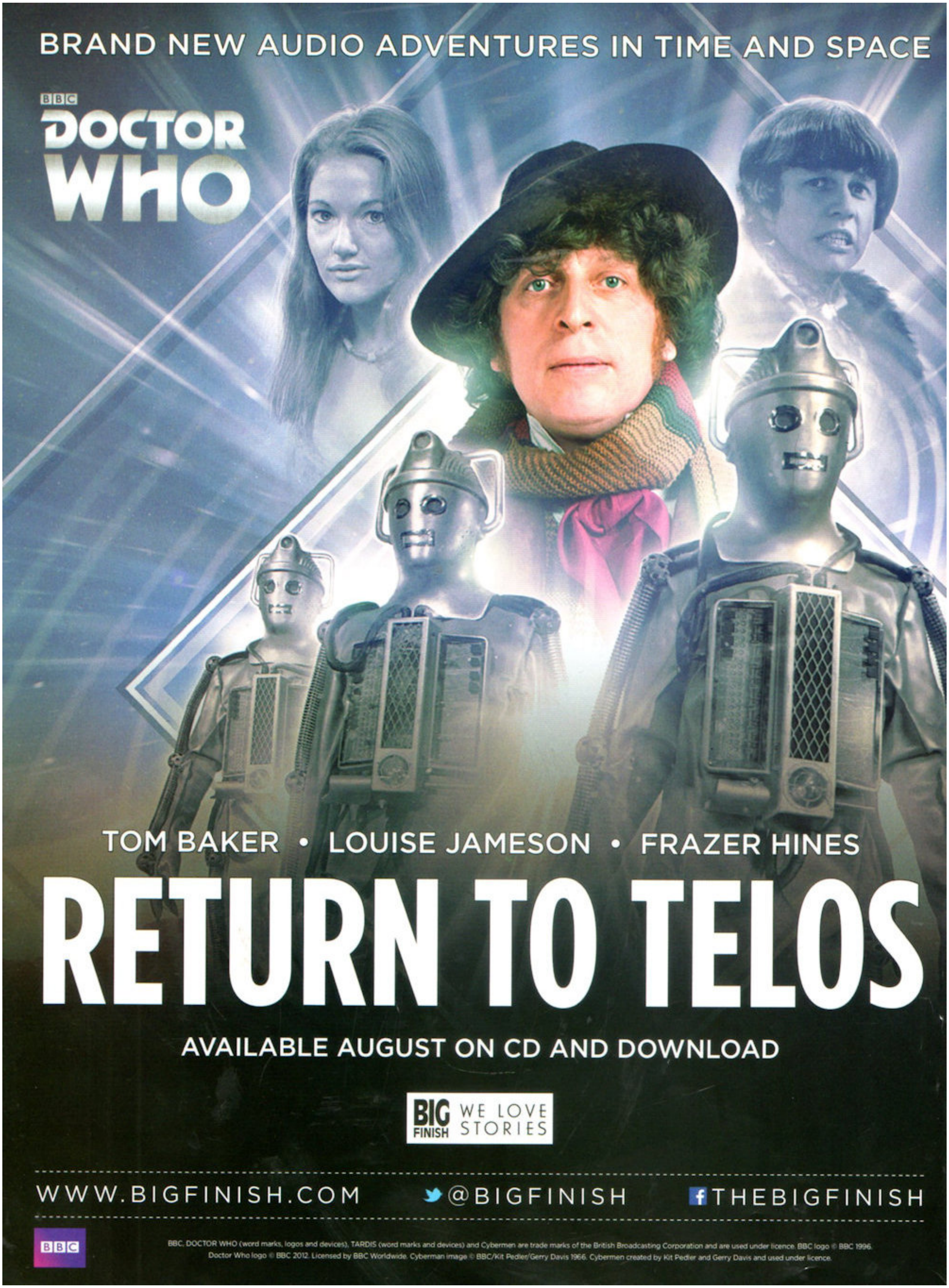

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